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STOTT
SHAW**
(See Page 9)

JANUARY, 1961
VOL. XIII NO. 1

The Official Magazine of SQUARE DANCING



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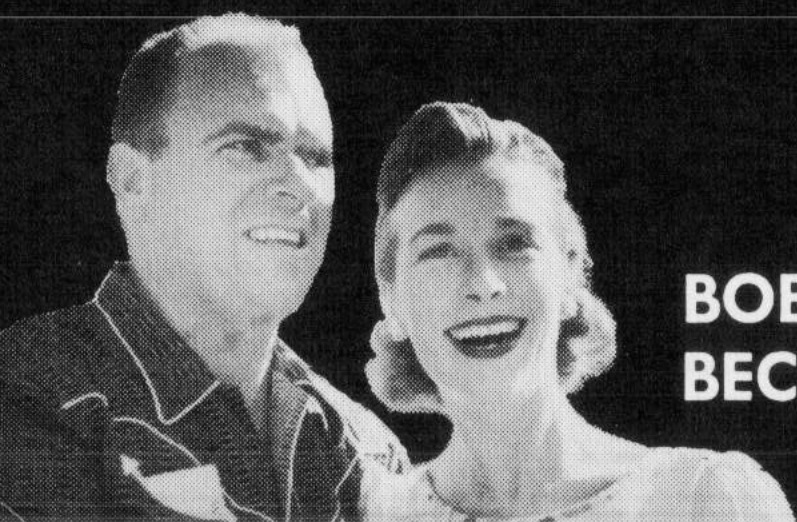
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BECKY OSGOOD

ASILOMAR

THOUGHTS FOR A NEW YEAR



O YOU REMEMBER that old carol that sings —

“Love and Joy come to you,
And to you your wassail too,
And God bless you and send you a happy New Year . . .”?

Let's start the new year by taking a long, hard look at that sticker on our cars — the one that says “Square Dancing Is Fun.” Indeed it is! But, is a man wise to do something *just* because it's fun? And would it *be* fun if he did?

I'm remembering a young man and a girl, who were prowling, once upon a long time ago, through the wooded corner of a college campus, looking, I suspect, for a flock of lazuli buntings. They had been creeping silently through the brush for over an hour without once catching a wing-borne flash of indigo and crimson. Suddenly, they came around opposite sides of a May-green honeysuckle bush and confronted each other, and saw something — and gasped. No, not a diamond-studded bunting; just — love and joy! Bright birds had briefly stayed and lightly gone, but here, between their four hands, these two found themselves holding something truly many-splendored.

The young man grinned — a serious sort of a grin — and said, “It's a by-product, a pure bonus! You see, everything really great and wonderful in this life is a by-product of something else. You can't approach the great happiness head-on. Each one is like a great spirited horse, gone half-wild from running free in open pasture. You don't march right up to him, holding out the bridle. You *sneak* up, from behind, with a pan of oats. You slide along his rump, touching him ever so gently, and then you move your hand along his withers, and lightly toward his head, and you hold out the pan of oats, and your arm goes around his neck, and then you slip the halter on. The fun of riding him is the by-product of a hundred cautious little ceremonies. And love and joy, I'm sure, are a by-product of hunting together for something beautiful.”

That may have been the first time he ever said it. But he kept right on saying it for years and years. “Health and happiness — peace and serenity — love and joy: they are all by-products of hunting together for something *beautiful*.” “Even fun?” you say. Even fun; most of all!

We don't talk about it. We just join hands in a big circle to start the evening-long search for something loving, generous, kind, *beautiful*. That friend who had an accident last summer — he's back. Does he have to be shunted off to begin all over again? He wants to dance now, on legs that feel like wood, with *you*. Could we slow down? That pretty German girl who can't follow English quite fast enough — does she have to sit on a bench? She wants to try it, now, with *you*. Could we turn resourceful? That wise caller who has a couple of sweet old mixers up his sleeve — he wants *you* to be willing to try them. Could we be open-minded? That old-timer up in the balcony, dreaming of floor-bound constellations — he wants to see *you* dancing them: smoothly, lightly, rhythmically — patterns of stars! Could we — oh, could we go hunting *together* for something beautiful? The by-product is FUN, a pure bonus.

1961 — the year we became lovely again. Do let us make it beautiful! In every sort of way — so that it will be FUN!

“Love and Joy come to you . . . and God bless you and send you a happy NEW YEAR.”

Dorothy Stott Shaw

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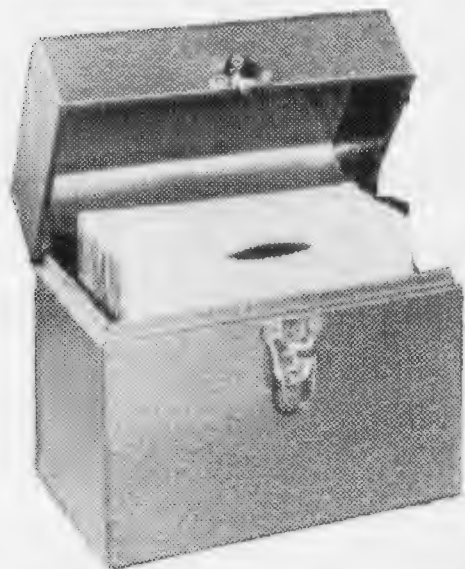
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Square Dance Date Book

- Jan. 6—Palm Swingers 5th Anniversary Dance
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- Jan. 7—South Texas Square Dance Assn. Dance
Ray High School, Corpus Christi, Tex.
- Jan. 11—West. Assn. Graduate Jamboree
Sunny Hills, Fullerton, Calif.
- Jan. 15—Winter Carnival Jamboree
St. Stan's Audit., Winona, Minn.
- Jan. 20-22—13th Ann. Southern Ariz. Festival
Ramada Inn, Tucson, Ariz.
- Jan. 21—Annual Funfest
Hellenic Bldg., Salt Lake City, Utah
- Jan. 22—Ventura Beaux & Belles Ann. Winter
Roundup, Ventura, Calif.
- Jan. 22—Callers' Series Dance
Civic Audit., Omaha, Nebr.
- Jan. 28—Southern Dist. March of Dimes
Civic Audit., Ardmore, Okla.
- Jan. 28—12th Ann. Winter Carnival Sq. Dance
Audit., St. Paul, Minn.
- Jan. 28-29—4th Annual Square-up
So. Oregon College, Ashland, Ore.
- Jan. 29—March of Dimes Round-Up
Ranchland, Camp Hill, Pa.
- Feb. 3—Winter Carnival Square Dance Party
Vernon, B.C., Canada
- Feb. 3-4—6th Ann. Miss. Festival, Olympic Rm.,
Hotel Heidelberg, Jackson, Miss.
- Feb. 4—Houston Jamboree
Houston, Texas
- Feb. 4—Havasut Hoppers 4th Ann. Festival
H.S. Gym, Parker, Ariz.
- Feb. 4—Spinning Wheel Jamboree
T. Jefferson School, Baltimore, Md.
- Feb. 5—Benefit Festival
Vet. Mem. Bldg., Grass Valley, Calif.
- Feb. 10-11—9th Ann. Round Dance Festival
Rice Hotel, Houston, Texas
- Feb. 17-19—5th Ann. Kross Roads Squar-Rama
Mem. Audit., Fresno, Calif.
- Feb. 26—Callers' Series Dance
Civic Audit., Omaha, Nebr.
- Mar. 23-25—2nd Ann. Spring Fest.
Sheraton-Park Hotel, Washington, D.C.
- Mar. 24-25—Aggie Haylofters La Fiesta Grande
Colo. State Univ., Fort Collins, Colo.

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and for the general enjoyment of all.

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TABLE OF CONTENTS

SPECIAL FEATURES

- 3 Thoughts for a New Year,
by Dorothy Stott Shaw
- 12 What's Being Danced?
- 19 Promoting Square Dancing,
by Ted and Mabel Kleinsasser
- 22 Dry Run
- 24 Overseas Dateline
- 28 American Folk Songs, by Frances Kirk
- 52 National Square Dance Convention:
A Statement of Purpose, by Eddie Colin

REGULAR FEATURES

- 5 Square Dance Date Book
- 6 From the Floor
- 9 As I See It, by Bob Osgood
- 14 Americana: Santa Fe Trail
- 15 Dancer's Walkthru
- 26 Style Series: Visualizing a Dance
(Sea Sick)
- 29 Round the Outside Ring
- 33 Workshop
- 47 Caller of the Month: Curley Custer
- 55 Paging the Roundancers:
Frank and Ruth Lanning
- 62 Experimental Lab: Dixie Twirl
- 70 On the Record

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Lloyd Shaw

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... Here is something with a little levity in it — of course it can be carried on out into other basics, also. I have worked this, unannounced, on my dancers, and they react as you'd suspect, first pausing till the spoken explanation comes, then moving. After a while they get the swing and away they go...

THE BASICS

(Inspired by Grundeen's cartoon on the back cover of SIO, October, 1960)

Tune—My Little Girl

Sequence: Intro, Figure Heads, Intro, Break, Intro, Figure Sides, Intro

INTRODUCTION

Walk basic 1 b around your corner (All Around)

Go basic 1 c round your taw (SeeSaw)

Basic 7 your corner lady (Allemande)

Basic 8 go round the hall (Grand Right & Left)

Meet your gal and basic 1 her (Do-sa-do)

Basic 3 her to your door (Promenade)

Basic 2 a with your honey (Swing)

Until she's feeling funny

She's the gal that you adore

FIGURE

Head couples basic 3 around the outside (Promenade)

Around the outside of the ring

Head ladies basic 9 right down the center (Chain)

And you basic 9 on home again

Head ladies basic 9 the right hand lady

And you basic 9 on back again

Head ladies basic 9 the left hand lady

And you basic 9 on back again

BREAK

Four ladies basic 3 around the inside (Promenade)

Around the inside of the ring

Four ladies basic 9 a across the center

(Grand Chain)

And you basic 9 a back again

Head ladies basic 9 to the right (Chain)

The right hand lady

And you basic 9 on back again

Side ladies basic 9 to the right

The right hand lady

And you basic 9 on back again.

Col. Cal. Thompson
USAF, Japan

Dear Editor:

... I would like to give you a little of our
(Continued on page 42)

this one says,

**"YOU'VE
ARRIVED"**



80 WATTS

STEREOPHONIC

MONOPHONIC

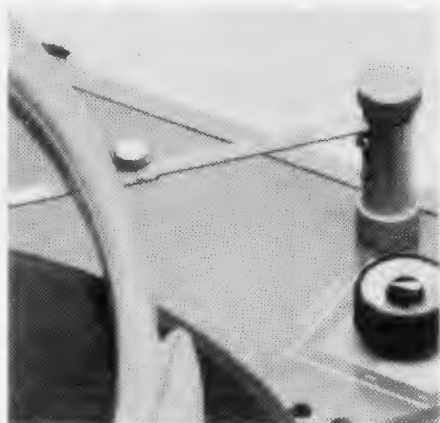
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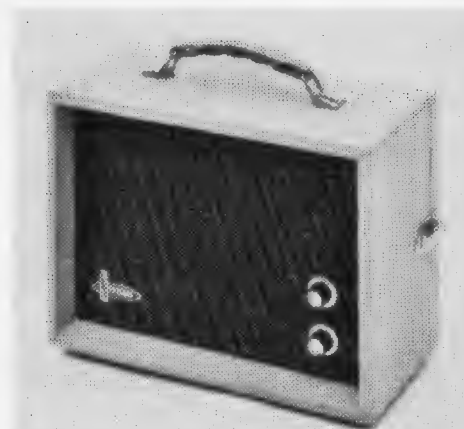
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FLIP — INSTRUMENTAL



AS I SEE IT

bob osgood

January 1961

THIS, the first Sets in Order of a sparkling new year, is dedicated to one of the loveliest and most inspiring members of the square dance family we know: Dorothy Stott Shaw. Her picture on our cover, her words of greeting on page three, seem a fitting introduction to a year that promises much for all who are members of this marvelous fraternity.

Over the years we've spotlighted callers and leaders from many parts of the world, but during the next 12 months that will become 1961 we plan to bring you a little closer to some of the wonderful men and women who have added a bit of themselves to make square dancing the pleasurable activity it is today.

It seems so right to start with Dorothy.

Back, not too many years ago, young Dorothy Stott was a pre-med student at Colorado College in Colorado Springs. A native of that state she had much earlier made up her independent mind to be a doctor. And a doctor she most likely would have been except for one of those series of circumstances that often enter in and change the lives of all of us at some time.

Seated in the auditorium during a college show she found herself becoming increasingly interested in the tall, good-looking young man portraying the part of a magician. Leaving the stage during one of the acts he went out into the audience in search of an accomplice and from the entire student body picked Dorothy. From that minute on she found herself more and more a part of the world of Lloyd Shaw. Somewhere along the line the desire to become a lady doctor faded away and instead her ambitions were the ambitions of this young man.

A few months after graduating from college the two were married and Lloyd started teaching school with Dorothy an interested partner in all his activities.

In the late 1920's Dorothy saw her first square dance. It was a part of the Old Seed

Show held in the Springs each year and a character known as Ted was the caller. As she looks back on it now Ted was pretty awful but at the time she was quite impressed and felt that he was about the best there was — anywhere. She remembered too that the dance they did was the old Eight Hands Over with the girls leaving the ground as the whirling square picked up momentum. Square dancing was wonderful, she said, and as the years went on she and Lloyd joined several groups that did the old time dance. She remembers ending each evening at the Friendly Club with the old Waltz Quadrille, four times through for each couple, sixteen times in all. It seemed to go on and on but it was invariably the highlight of the evening. Then there was their friend, the coalman, who carried on his trade during the daytime, and without bothering to wash the coal dust from his face or hands would join the dancers in the evening. He couldn't waltz a step, she remembers, but he dearly loved it, and for one entire year Dorothy danced the Waltz Quadrille every week with him as her partner.

In the 30's the Shaws were active in the Swing Club, an early forerunner of the hundreds and thousands of square dance clubs that would dot this nation some 30 years later. They had live music (whoever heard of usable square dance records in those days?), and the program was made up of such couple dances as schottisches, polkas and waltzes. The squares were the single visiting varieties that were traditionally done in the identical manner every time they were called. Dorothy particularly remembers the caller that dropped in one night and called: "First couple bow and swing — lead right out to the *left* of the ring," and how everyone stopped and said, "You can't go out to the left." And he said, "I called Left and you're going to go to the Left!" And they wouldn't. So he picked up his coat and went home.

About this time Lloyd Shaw was principal and superintendent of the small Cheyenne Mountain School in the Broadmoor Park section of Colorado Springs. He had written what was to become the leading text on American Square Dance (*Cowboy Dances* — Caxton Press) and he was about to embark on a project that would take the two of them — and a troupe of his upper-grade pupils whom he had trained as dancers — into almost every section of the country.

Square dancing was such a novelty. Folks everywhere had heard of it, associated it with what they called *barn dancing* and had been more than pleasantly surprised at what they saw. Lowell Thomas and other well-known figures opened their homes and hearts to the Shaws and their kids. The Saturday Evening Post did a colorfully illustrated story on them and everywhere they went people would say, "That isn't corny; that looks like fun; let's try it." And as they traveled the new square dance movement grew. Stopped a bit by the war the tours started up again in 1946 and continued for several wonderful years.

On all of these trips Dorothy was "Mamma" to the kids, helping them keep schedules, keeping track of a costume here, a portfolio of music there. She sat up all night on more than one occasion with some sick youngster and was the perfect caller's wife, seeing "Pappy" through many trying experiences.

There was the time when Moppy Smith had a temperature of 106° and the time the bus hit an icy crust of pavement and tipped over, spilling young dancers, unhurt but frightened, across the countryside and the time Tommy was drowned in the surf while the group was heading towards an engagement in California. These were the tragedies — "You always remember the things that are very sad or very funny" — but through all of these chapters Dorothy added her courage and patience to the growing legend.

Dorothy is a poetess. Certainly you can sense that from her articles. But we remember back in 1947 and in the summers that followed when so many of us from all parts of the country used to gather around the Shaws and how Pappy would turn to his wife suddenly and without warning and say, "Recite the one you wrote about the train or about Pike's Peak." And Dorothy would always come through in



that wonderfully inspiring, enthusiastic way of hers and paint some pictures in words for us all to enjoy. Like Pappy, she is always planning to write a book of verse and we still hope that some day she will.

When Pappy passed away two years ago the two of them had been planning a pageant to be presented at the 8th National Square Dance Convention in Denver. Knowing it was what he would have wished her to do, Dorothy carried on and from her great energies grew a magnificent cavalcade of the American Square Dance. Hundreds of dancers from the very places where the traditions had been born came "to help Dorothy." Perhaps no lesser person would have attempted such an undertaking but she was so sure it was right and so confident of its success that she was able to work tirelessly in its preparation.

Perhaps our greatest single moment of admiration for Dorothy came that Friday morning in Denver when dozens of groups converged in the auditorium, costumed and ready to perform. Though there had been no combined rehearsal for all of these dancers, who had never met one another before this day, the two performances of the pageant were outstanding in every respect. As the last of the dancers left the floor we went up to Dorothy filled with amazement and asked, "Aren't you surprised how all of those loose pieces fitted into place and how smoothly it all blended together?"

"No," she said, in that slow and definite way of hers. "I'm not surprised. This is just exactly the way I imagined it would look."

That is Dorothy Shaw. If you haven't met her personally, we hope that may be your privilege one day.

Waitin' 'n Wonderin' Department

IF YOU'LL REMEMBER back in August of last year we ran a letter from one of our readers who wrote concerning the National Square

Dance Convention: "The question that quite naturally comes to my mind," she wrote "is what happens to all of the money?" She then went on to say, "I would be interested not just in knowing the amount of profit but also what this money is used for."

We wrote back: "The published intention of such profits, if any, was that they were to be placed back into square dancing where they could help promote the activity. To date we know of no reports from the past hosting areas. It certainly won't hurt to attempt to find out so we'll send your request on to each of the past Convention chairmen and see what we can come up with in the way of an answer."

We did write to all of these people but evidently hit a tender spot somewhere for, although some immediate and encouraging answers were received, they were followed by requests from the same sources to "hold off" printing them as an "official bulletin on the subject would be coming from the Executive Committee when the group met in November."

The bulletin did arrive and you'll find it printed in its entirety starting on page 52.

It is good and interesting reading but it's also a bit disappointing as it does not answer any of the specifics our reader requested. The story of any one convention doesn't stop when that convention is over. Take, for example, the case of Denver, the host of the big one in 1959. The profits, or should we say the monies left over after all bills were paid, were placed into funds to promote extremely worthwhile projects. One such expenditure went to provide callers' and leaders' groups in the state with funds to carry on special institutes and training projects in the future. This is good and we can see no harm in talking about it. After all, aren't these the types of results we had all hoped for?

Let's face it. Any event which attracts the number of enthusiasts that the National Convention does is Big Business. Future conventions will undoubtedly get a great deal larger

before they get any smaller. For these events truly to be the cooperative activity the Executive Committee feels they are, all of those who are interested should certainly be entitled to a little more in the way of information.

A Project for 1961

STARTING RIGHT NOW, why not keep a record of 1961? That's right, a sort of play-by-play account of the year so that when December 31st rolls around you can take stock of yourself and that part of the activity you influence.

If you're a caller keep track of the number of newcomers who enter your classes and keep records to show you the percentage that stayed with you and the percentage that dropped out.

If you're active in club or association affairs why not keep the same sort of tabulations? How many people are dancing? How many drop out? Naturally the figures alone will do you little good unless you also keep track of other details so that by associating the two you'll find out why the attendance is good — or — why it drops off. A careful analysis during an entire year may tell you many things you never knew before about your hobby and if carefully studied may point to ways to improve upon what now exists.

Dateline: Europe

The 1962 Square Dance Junket to Europe (S.I.O. June 1960) continues to develop. At the present time the itinerary has been completed (it reads like pages out of Holiday magazine), the dates set (October 1-17, 1962), the travel agents decided upon and the round-trip fare (including *everything*) set at an unbelievably low figure. We can't help but have a great time visiting England, France and Germany and if you're curious and haven't received your first two free bulletins — just drop us a line and we'll take it from there.

And, while we're on the subject, the recent announcements coming from Washington, D.C. relating to the rotation of military personnel back to the United States will undoubtedly have its effect on the square dance picture overseas. So far we haven't heard from those responsible for the next All Europe Square Dance Round-Up slated for Labor Day, 1961 in Bad Kreuznach, Germany, but we certainly hope that conditions will permit it to go ahead as scheduled.



WHAT'S BEING DANCED?



ON these pages we are taking our annual look at typical dance programs across the country. How do these compare with yours? Round dances and contras are indented.

Mineola, N.Y.—Sperry Country Dance Club—8 years old—12 squares—Caller, Bill Kattke

Trail of Lonesome Pine	Boomps-A-Tulip	Danish Masquerade
Baby Face	Happy Waltz	Jefferson Reel Contra
Happy Polka	Corrido	Gold Rush is Over
Jessie Polka	Changes	Line to a Star
Little Red Wagon	Shorty's Reel	Teton Mountain Stomp
Ends Turn In	Left-Footer's One-Step	Road to the Isles
Gadabout	Hambo	Marianne
Gie Gordons	If You Knew Susie	Around Just One
Criss Cross Contra	Gents Star Right	Steppin' Out
Hurry, Hurry, Hurry	Salty Dog Rag	Boston Two-Step
		Fairfield Fancy Contra

Sokota, South Dakota—Hoedowners—10 years old—Caller, Stanley Stauffer

12th Street Rag	I Like to Dance	Just a Gadabout
Nola	Blue Pacific	Billy Bayou
Little Shoemaker	She Dreams	You Call Everybody Darling
Del Rio	Shortcake	Mickey
Kansas City	Sheik of Araby	Melody D'Amour
It's True	She Dreams	Rainier Waltz

Lockerby, Ont., Canada—Heel 'n' Toe Club—5 years old—10 squares—Caller, Lloyd Bellamy

San Leandro Rambler/Yak, Yak	Star Waltz	Manning's Mixer
'Deed I Do	Eight Chain Thru Hash	Star Thru Hash
Shortcake	Rockin' the Polka	Somebody Else's Date
G.K.W. Mixer	Fairfield Fancy Contra	Love Me
Busy Ends/Dial 4-3-2-1	Star Crazy/Dixie Plucker	Arkansas Tourist/Grand Trail
Fair Weather Sweetheart	Fine & Dandy	Sherbrooke Quadrille
		I Don't Know Why

Calgary, Alberta, Canada—Capitol Hillbillies—9 years old—12 squares—Caller, S. Boothe Card, Jr.

Circle Square	I Don't Know Why	Dixie Twirl Figures
Kansas City	Whirlwind	'Deed I Do
Hash	Tammy	Oh, Lonesome Me
Del Rio	Candy Store Lady	Hash
Bambina Mine	York's Cousins	Calico Gown
Star Thru (Teaching)	Bye Bye Blues	Queen's Quadrille
Shortcake	Auctioneer	

Anchorage, Alaska—Dudes & Dames Club, Elmendorf AFB—5 Years Old—Caller, Ed Adams

One Time Too Many	All 8 Suzie Q	Rosabella
U Who	World is Waiting for Sunrise	Chasin' Women
White Silver Sands	Whispering Mixer	Quick Dixie Deal
Heartaches	Unbalanced Line	Silver Dollar
Square Duck	Mack is Back	Shortcake
Mary Lou	Lazy River	I Feel Better
It's All Over Now	She's There/Dizzy Wheel	"33"
Kinda Nice to Know	Dream Walk	China Town
Left Footer's One-Step	Chicken Plucker Variation	Good Night Waltz

Porter, Minn.—Jolly Mixers—2½ months old—16 squares—Caller, George Winge.

Ring and a Star	Trail of the Lonesome Pine	Ain't We Got Fun Mixer
Smoke on the Water	Old Time Waltz	There's Your Corner
Teton Mountain Stomp	Lazy H	Swinging With You
Patter Hash	Hello	Left-Footer's One-Step
Pretty Baby	Cecilia	Phoenix Star
Del Rio	Square Thru Hash	Grand Square
Side by Each	I Don't Know Why	

Albuquerque, N.M.—Circle Eight Club—14 years old—Caller, Mike Hayes

Bender Blunder	Bambina Mine	Del Rio
Hey Ma	Bye Bye Blues	Baby Squall
Mickey	Ocean Knat	Silver Dollar
Busy Ends	Call Me Up	Shortcake
Mack the Knife	Walkin' & Whistlin'	Missouri Knothead Traveler
Walking the Floor Over You	Star Brite	Don't Call Me Sweetie
Bend and Deal	Jellybean	

Long Beach, Calif.—Gadabouts—3 years old—Caller, Chuck Raley

Square Thru Hash	Bend & Deal	Siesta in Sevilla
I Get the Blues When It Rains	She Loves You Most of All	Star Crazy
It Had to be You	Fancy Pants	Brand New Clementine
Star Thru Hash	Homicide	Foolish Fancy
Walking & Talking	I Like to Dance	Raley's Twist
Shortcake	Nola	Swinging With You
Wheel & Deal Hash	Hash	Happy Pair
'Deed I Do	I Don't Know Why	Waltz Caress

Gainesville, Fla.—Merrysteppers—4 years old—13 squares—Caller, "Bart" Bartley

Little Red Hen (variations)	Thimk	Break on Up, Lion's Roar
Jealous Heart	Pride O'Dixie	Walkin' and Talkin'
Bye Bye Blues	Happy Polka	Nola
Joshua Jump	Full House, Kings & Queens	One Long Line
Somebody Stole My Gal	At Two to Two Today	'Deed I Do
Shortcake	Lady Be Good	Mickey
Diminishing Star	Half-A-Shay	Ends Turn In (variations)
Silver Dollar	Yellow Polka Dot Bikini	I Don't Know Why
Star Waltz	Silk & Satin	

Granite City, Ill.—Eager Beavers—3 years old—Caller, Harold Mainor

Arkansas Traveler & Tourist	Mack's Round	Lonesome Me
Bill Bailey	Progressive Squares	Walkin' the Floor
Silk & Satin	Clementine	Wheel & Deal Variations
Star Thru to a Line	King of the Mountain	Just a Gadabout
Bashful Gal	Star Thru Hash	Lady Be Good
Kon-Tiki	I Get the Blues When It Rains	Mack is Back
Substitute Whirlwind	Waltz Duet	Good Nite Hash
Mountain Dew	Far Fetched & Variations	

Bettendorf, Iowa—Bettendorf Twirlers—3 years old—caller, Ernie Felsted

Warm Up Patter	Johnson's Rag	'Deed I Do
Silver Dollar	Wheel & Deal Variations	Sweet Georgia Brown
Mickey	Rockin' the Polka	Whirlwind Variations
Stuff and Which Patter	Shortcake	Pretty Little Maid (John Henry)
Lazy River	Daydream (Nightmare) Variations	Left-Footed One-Step
Del Rio	Kansas City	Blues When It Rains
Little Red Hen (variations)	Billy Bayou	Closing Hash
You Must Have Been a Beautiful Baby	Wild Fire	

(More programs on pages 46 and 50)



SANTA FE TRAIL

By Terry Golden, Colorado Springs, Colo.

THE BROAD RIVER VALLEYS of the Great Plains are natural roadways and were the logical routes to follow in the early migrations into the west. Nearly every river valley of consequence had some sort of trail following it if it didn't happen to be too precipitous, but the main trails followed the biggest rivers. The

Oregon Trail followed the valley of the Platte across Nebraska and well into Wyoming. The Santa Fe Trail took advantage of the valley of the Arkansas across a good part of Kansas. The Santa Fe Trail started at Saint Louis and worked its way across Missouri and on into Kansas, picking up the Arkansas valley and following it out to the vicinity of Dodge City or Cimarron where it crossed the Arkansas at Cimarron crossing and went southwestward to pick up the valley of the Cimarron River and follow that across the corner of Colorado, part of the Oklahoma Panhandle, and on into New Mexico, thence through Las Vegas, up the

3/4

Say, Pard, have you sight-ed a schoo - ner 'long
side of the San - ta Fe Trail? They made it here
Mon- day of soo - ner, they had a wa - ter keg
tied on the tail. There was Dad - dy and Ma on the
mule seat, and some - where a - long by the way, was a
tow - head- ed gal on a pin - to, just a -
jang - lin for old San - ta Fe. Yo
ho - o - o - o - o - o Yo ho - o - o - o - o - o just a jang - lin for
old San - ta Fe.

(Continued on page 58)

THE DANCER'S *Sets in Order* WALKTHRU

PLANNING CLUB PARTY THEMES FOR 1961

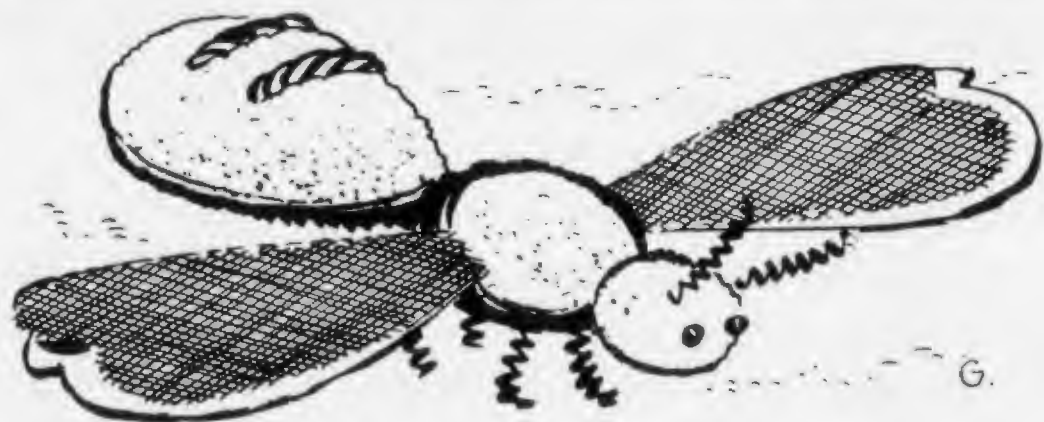
LET'S TAKE A TRIP thru 1961 on these pages at this start of a fresh, crisp New Year. To tickle your imaginations, start your ideas to perking and help you look forward to a dance-happy year, here are some "quickies," month by month, that you may enlarge upon, switch around and to which you may add your own bright ideas. Go to it! Make your slogan, "More square dance fun in '61!"

January

The infancy of the New Year. Infants. Babies . . .

Have club members bring pictures of themselves as infants, preferably, or as small children. Put the entire gallery up on the wall and have everyone try to guess the identity of the small subjects. Give a prize to the person guessing the most correctly.

January is cruise month and the Caribbean is a favorite haunt of cruise ships, so why not have a Calypso party? One idea for sensational decoration is to create lifesize Calypso figures. First draw the figure — you can use travel magazines as your guide for pose and costume — on a large sheet of paper. This serves as a pattern for the various parts of the body and the clothing. Make an oblong backing of corrugated paper about 6" larger around than the figure. Cover this with a metallic paper. Cut the parts of the body out of brown construction paper, staple them in proper position on the metallic paper, using your original pattern for each part. Dress the arm or head, etc., as you put it on so they won't be so difficult to handle.



Make your ruffled sleeves, skirt, etc., of crepe paper and use bright material or metallic paper for the rest of the "clothing" for the figure. Draw in the features of the faces. Try artificial flowers on the "hat" of the girl and stick a real cigar in the mouth of the man. Clothing, other "props" are all stapled on securely, either to the figure or the base. When the dramatic figure is completed, mount it on a wooden stand so it will remain firmly upright. Set your finished "Calypso Joe" or "Matilda" on stage and prepare for compliments.

February

Sweethearts. Valentines. Will you "bee" mine? . . .

That's right. Perk up your Valentine party with bees — not in your bonnet but emphasizing your "Will you 'bee' mine?" theme. Give each gent one of those little bees on thin wires which can be bought so inexpensively in the dime store. Announce that there will be a "bee" dance somewhere on the evening's program. Each gent will then buzz around to his favorite lady and ask her to dance by presenting the little bee to her. She keeps it as her favor. Go along with the "bee" theme by adding more to table decorations at refreshment time. Cut heads and bodies of styro-foam. String them on a pipe cleaner. Add wings of construction paper — red, for Valentine — eyes of colored pins — antenna and feet of black wire. Fly them down the center of the table with flowers or greenery.

March

The Ides. Liven them up with a Box Social.

The Box Social seems to be an established refreshment form in square dance clubs. Try this for decorating a box. Choose a flat box, cover the top with white shelf paper. Fasten a double ruffle of gay plain or checked material around the sides. Dress a small dime store doll in a dress to match the trimming. Make a

The WALKTHRU

square of pipe cleaners and cover it with a flat string of dime store flowers. Fasten the doll so that it looks as if it is stepping thru the square.

April

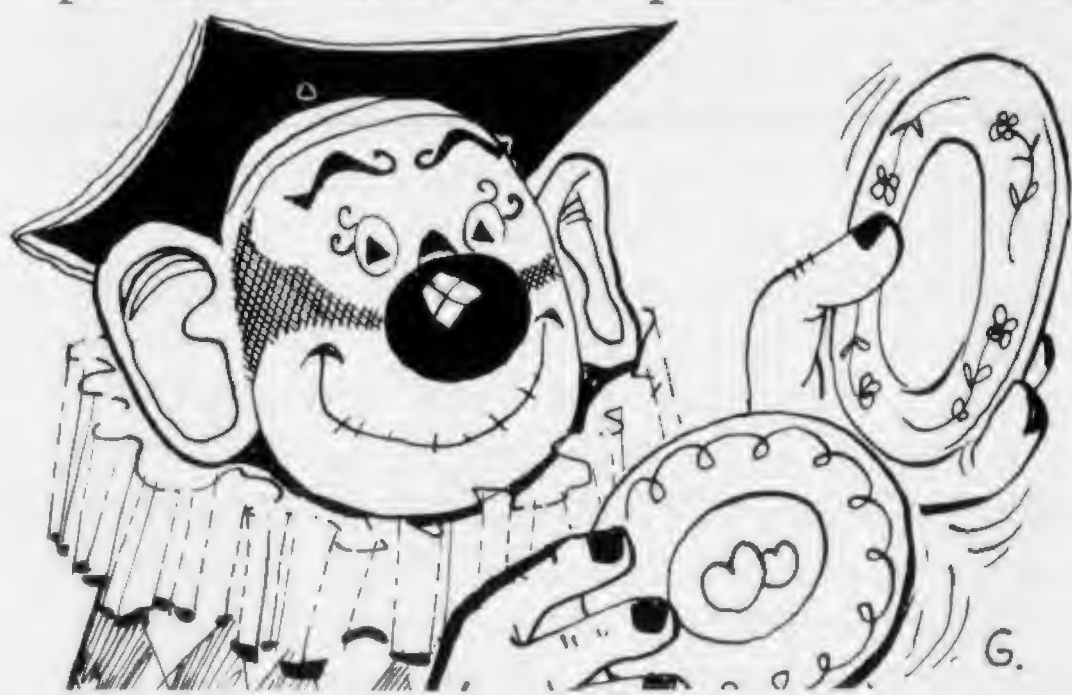
April, Income Tax. And After Taxes—What?

Well, not much. So have your guests come garbed in "what they have left after taxes." Yes, it's the equivalent of a "Hard Times" party. Give a prize for the most weebegone tax-payer. Serve punch in buckets and tin cans. Wrap your sandwiches in newspapers (outer wrapping, of course, over the wax paper around the sandwiches!). Serve your coffee from a clean but beat-up picnic coffee-pot. Use newspapers for your table cloth and empty, upside-down old wallets and purses for your table decorations!

May

May. The Bursting of Spring. And the Circus Gets Ready to Roll . . .

If you haven't tried a Circus Party, May is a good month to do so. Make your own Big Top by hanging huge red and white crepe paper streamers from the center of your hall ceiling out to the wall. Have someone in clown costume — juggling paper plates! — greeting people at the door. Serve pink lemonade and



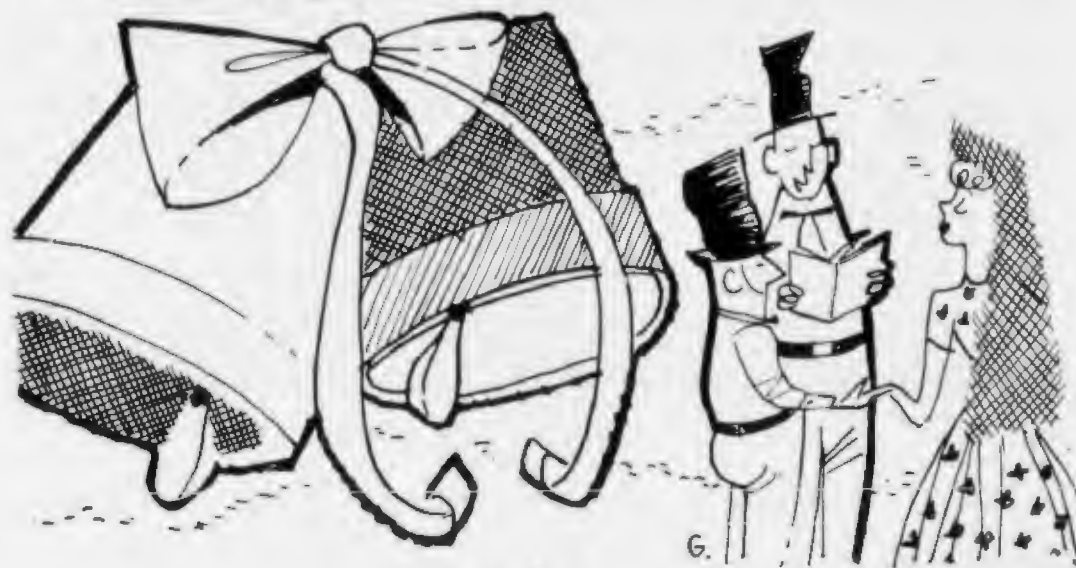
crackerjack for refreshments. Caller can be a lion tamer or strong man, etc., and guests can wear costumes, if they wish. Decorate the walls with toy animals in shoe-box "cages." Make name-tags of a clown-face with a ruff on which the name can be printed.

June

June. Weddings. *Mock* weddings . . .

Have "ushers" wearing white Kleenex tissue boutonnieres unroll a huge newspaper roll across the hall from door to stage. The "preacher" in

battered top hat and tails and carrying "Five Years of Square Dancing" comes on stage. Soft, "Oh, Promise Me" music. The groom and best man come in, he wearing paper top hat and tissue boutonniere. The six bridesmaids, carrying bouquets of Kleenex flowers on lace paper doilies with crepe paper streamers, walk down the newspaper aisle. The flower girl with a huge hair-ribbon strews flowers along the path. The bride in a white cheese-cloth veil caught with artificial flowers, carries a big bouquet of more Kleenex flowers on a lace paper doilie with crepe paper streamers.



July

July. The Glorious Fourth, of course . . .

Use a sheet for a table cloth on your refreshment table. Paste red, white and blue stars at random on this, along the sides where they will show. Mount 12" red paper fake firecrackers on bases of red or metallic paper stars. Line up those tiny flags from the dime store along the edges of the stars.

August

Heat. Antidote — Cool Punches . . .

Try quick and easy Pineapple Fizz. Pour one large can chilled pineapple juice and one giant bottle of chilled ginger ale over ice in a punch bowl. Scoop pineapple sherbet into paper cups and pour the Fizz mix over it. Ahh! Instant Cool!

September

Launch Your Fall Dance Season with a "Farm" Theme . . .

A large cardboard square dancer in western clothes may be used to decorate the stage. Make him of heavy construction paper and either paint on his clothes or "dress" him in real western togs if he's sturdy enough. Give him a banner across his front saying, "How ya, Pardner." If you want to be extra "farmer-ish," put him in overalls and a straw hat. Paint farm scenes on white shelf paper and mount them along the walls. A red barn, a fence, pigs,



chickens, a cornstalk, etc., can be simple or elaborate, to taste. The caller can use, "How Y'Gonna Keep 'Em Down on the Farm," etc. during the evening.

October

Halloween, Naturally . . .

Make black bat-wing mobiles. Hang them by strings from the ceiling of the hall. As they move, the figures will make weird shadows on the floor. This is mighty effective.

November

Chill Nights. Hearty Food is Welcome . . .

Try some Beanwiches for November refreshments. Toast squares of bread and butter them. Cover with hot baked beans. Top this with large slice of sweet, raw onion. Pour hot Welsh rarebit over all. Top with a slice of tomato and a dash of paprika. Yum.

December

And We're Clear Around to Christmas Again.

Make your decorating theme a Desert Christmas. Spray manzanita branches white or silver and hang blue decorations on them. Spray smoke bushes white and make them into gumdrop or candy cane trees. These can be table decorations and/or door prizes. Red pyracanthus berries or poinsettias supply color in massed formations on stage.

So—our Happy Dancing Year is over already.

(Acknowledgement is made to the following for source material on the above: Louise Calderwood, Coca Cola, Fern Ashbourne, Arna May Moss, Fay Carlock, Ruth Andrews, Dixie Cups, Palomar Assn., Frank and Ethel Grundeen, Dorothy Lather and the Carrotville Dancers.)

PARLIAMENTARY PROCEDURE

WINDING UP our abbreviated study of parliamentary procedure we might briefly take a look at such items as the officers of an organization, nominations and elections. Remember that these items will be discussed in

The WALKTHRU

generalities as each club or association may have a constitution peculiar to its own needs.

Need for Special Officers

We are all familiar with the accepted list of officers which would include a President, Vice-President, Secretary and Treasurer. However most square dance organizations have special needs to be met and so may also elect or appoint such positions as Membership Chairman, Refreshment Chairman, Party Chairman, etc., or the duties of these offices may be delegated to the aforesaid list of officers. In addition another situation distinctive to square dance clubs (although not necessarily to associations) is the fact that a couple will often fill a position normally occupied by a single person.

Nominating Procedure

Officers may be nominated by a nominating committee and/or from the floor, again depending on the size of the group and its constitution. When nominating from the floor it is wise to keep in mind the duties of a certain office and also any required eligibilities which must be met before a person can accept that position. Also checking with your intended nominee before the meeting as to whether he is willing to hold the office will save much time during the actual nominations.

Moving on to methods of voting we find the most common form is by *voice*, with the presiding officer calling for both the ayes and nays. If a doubt is expressed as to the outcome of a vote or should a $\frac{2}{3}$ vote be required, the vote may be taken by a *show of hands* or *by the membership rising to its feet* to be counted. The chair is responsible for deciding the results of the voting and will announce such decisions before moving on to the next pending business. A third method of voting, and that most often used when electing officers, is by *ballot*, which is also called the secret vote. Still another method, commonly used to expedite routine business when it appears to the president that there is not any minority to protect, is by *general consent*. In this case the chair asks if there is no objection to some proposed action. If none is voiced, he simply announces that such action is adopted without calling for a vote. A member has the

The WALKTHRU

right to change his vote up to the time that the outcome is finally announced.

A quorum is the number of persons who must be present (not necessarily voting) in order to transact business legally. Unless a constitution provides otherwise a quorum is usually a majority of those belonging to an

organization, square dance or otherwise.

Once again referring back to our first discussion of parliamentary procedure in the October 1960 issue of *Sets In Order*, a strong emphasis on the words *courtesy*, *justice* and *common sense* will carry a set of officers and the membership of any group to the achievement of their goals with a bond of unity and friendship, making for a most harmonious result.

AFTER PARTY TIME

Stunt Idea

HERE'S A SIMPLE-TO-PLAN, fun-to-play stunt that will fill almost all the non-dancing moments of a club night.

Line Up Assistants

Secretly choose eight people ahead of time and have each one come to the dance prepared to fill one of the positions listed below. As soon as the evening is well under way (perhaps at your first or second intermission) see that each dancer is given a mimeographed list (such as the one we've shown here) and a pencil. The first one to match up all the descriptions with your pre-arranged accomplices is the winner.

We've found it helpful to include a paragraph of explanation at the top of each mimeographed sheet such as: "There are 8 people here tonight that you should meet. You can identify them by the distinguishing characteristics listed below. Look around until you find one—then write down that person's name and start looking for another. To make this fun, we have assigned only one person to match each description. When you've found them all and have written in their names, bring this blank up to the stage. Don't tell others who the people are!"

Our thanks to Bob Howell and Dorothy Shaw for this party idea. We think you'll find it a wonderful *extra* for some dance night.

WHO IS IT?

(Please print)

- | | |
|---|----------|
| 1) Man wearing 2 different colored socks: | 1) _____ |
| 2) Woman with her heart on her sleeve | 2) _____ |
| 3) Man with a bobby pin in his hair | 3) _____ |
| 4) Woman with 2 colors of finger-nail polish on | 4) _____ |
| 5) Man with a tack in the heel of his shoe | 5) _____ |
| 6) Woman wearing Hawaiiin Ginger perfume | 6) _____ |
| 7) Man with his name tag upside down | 7) _____ |
| 8) Woman wearing 2 different earrings | 8) _____ |

Please print your name here: _____

PROMOTING SQUARE DANCING

By Ted and Mabel Kleinsasser, Alcoa, Tenn.

THERE ARE MANY AREAS in which square dancing is still an infant activity, struggling for survival. This promotion plan was developed specifically for such an area. The basic principles which are described constitute a formula for promotion which should be equally effective with clubs, callers' and teachers' associations or independent promoters. If one couple could make it work, certainly a group could do so.

I. Make the Promotion a Community Service Project. This is the all-important step towards making the promotion a big project with planned continuity and climax rather than just another sporadic effort. To make certain the project will have the desired community service aspect it is necessary to enlist the active sponsorship of a number of interested community agencies.

At the head of the list of such agencies is the legally constituted recreation authority of the community. Usually this group will have a director with an area council behind him. Where such an authority exists, its co-sponsorship should be a "must" for several reasons. Such a group gives the promotion the desired community service aspect. In addition it has direct control over the physical facilities needed for a big class or it has working agreements with area schools for use of their facilities. Finally, it has the clerical help and office facilities, machines, etc., which may be utilized.

Equally desirable for co-sponsorship of the square dance project is an agency engaged in mass distribution of information. The local newspaper is the most desirable in this category; local radio or television stations also can be used.

Newspapers frequently sponsor community projects as a matter of public policy to stimulate circulation and maintain good will. Radio

and TV stations are required to devote a portion of their available time to public service broadcasts. As a result all are willing to consider sponsoring bona fide public service projects, particularly valuable in square dance promotion.

If none of the preferred sponsors above are available in a community there may be other public service groups which could be approached. Among these are the chamber of commerce, board of education, PTA groups, police and health agencies, church clubs, local service clubs and "Y" organizations.

II. Utilize the Broad Social Values of Square Dancing to Generate Co-Sponsorship Enthusiasm. Not only is it important to have co-sponsors for the promotion but they must develop genuine enthusiasm for it. This is mostly a selling problem. Since the prospective sponsors are inherently interested in community improvement the sales pitch must center around the broad social benefits to be derived from such a project.

The following broad social benefits might be stressed to "sell" the project effectively:

1. *Square dancing promotes better understanding thru co-operative activity.* The implications of this value are boundless. They range from direct application in the form of new personal friendships to better international understanding.
2. *Square dancing enriches the life of the whole community.* It provides for the wholesome use of leisure time for all segments of the community. It provides for active recreation rather than spectator recreation.
3. *Square dancing promotes family solidarity and stability.* Too many of the recreational activities of today tend to lead members of the family along divergent paths. This tendency towards family disintegration is disturbing social leaders. Square dancing is a "natural" in the other direction. This homely value is understood and appreciated with telling force by social leaders.

Editor's Note: The Kleinsassers went into square dancing in 1945 in quest of wholesome recreation and after ten years of pioneering decided to undertake large-scale square dance promotion in their home community. Since that time and with the efficacious methods outlined on these pages, 3000-plus new dancers have been recruited under their direction.

4. *Square dancing affords opportunity for the development of desirable personality qualities.* The shy, reluctant, insecure personality finds itself in satisfying co-operative activity with others. At the same time the domineering personality finds itself under the sobering, leveling influence of group judgment.

To generate maximum sponsor enthusiasm the emphasis placed on any one of these broad social benefits should be governed by the interests of the prospective sponsor. This means that some time and effort should be devoted beforehand to determine which of the social values is likely to have the most influence on the prospective sponsor. The time so spent can pay big dividends in unwavering support, as shown by these examples.

Adult Programming Needed

Preliminary to presenting our proposal to the local recreation director we found he was eager to develop greater variety in his program. He had succeeded in developing a comprehensive program for the younger members of the community but very little to balance with reference to the adults. Naturally the emphasis in selling the square dance project to him centered around this specific social benefit and its application to his problem.

On the other hand a study of the editorials written by the editor of the local paper revealed two points of vulnerability. One was revealed as deploring the lack of sympathetic understanding in the life of our community and the nation. The other was revealed by his fierce pride in our community and constant emphasis on the need to make it a better place to live. We emphasized to him, then, the first and second social benefits listed above.

Not only must the sales pitch to the prospective sponsor center around the broad social interests of the prospect. It must also be presented with enthusiasm and deep sincerity. The co-sponsor must *want* to be part of the project and not just agree to participate. Presenting the true values of square dancing can generate such a desire.

III. *Outline the Promotion Plan and Define the Co-Sponsor Responsibilities.* The broad outline of the promotion plan should be developed in sufficient detail to give the prospect a clear over-all view of the whole project and a clear understanding of what his own part is to be.

A sponsor will be more likely to follow thru if he knows what is expected of him and how his part fits in.

IV. *Identify and Evaluate the Special Problems That May Have to be Met.* No single plan of promotion can be used with equal success in every area without modification to local problems. Recognition of these and provision to meet them may mean the difference between success and failure. Most of them will fall into one or more of these categories:

1. *Problems of prejudice.* In some areas the word "dance" is a red flag to religious groups. Where this is the case definite provisions must be made to overcome or minimize such opposition. Another prejudice may stem from local tradition where introduction of western style square dancing conflicts with the local style. Some provision must be made to win the folks over or at least minimize their opposition to a new idea.
2. *Problems of inertia.* This is mainly pointing out the need for a new form of recreation. In a newly populated area or one subject to considerable transient turnover it is relatively simple. If, however, the area is comprised mainly of natives of long standing with deep social roots the problem is far more acute and may require active support and participation from traditional leaders. This may require a personal selling job.
3. *Problems of competition.* In some areas another form of recreation may be "all the rage" at the moment. The broad social values may be used to sell the activity and keep it going once it is started. In some cases it may be wise to postpone the promotion until the "rage" has time to cool down.
4. *Problems of cost.* Most people expect to pay for what they get. In some areas people may not participate wholeheartedly in a new activity if they are required to pay in advance to do so. In this case it may be necessary to permit them to explore the activity long enough to determine whether they really want to pay to continue.

V. *Calendar the Campaign Activities.* Up to this point the preliminary activities have been discussed. To provide proper continuity and increase the tempo to the climax of class organization a detailed schedule of all activities for each week of the campaign should be prepared jointly by the promoter group and the

co-sponsors. Such a schedule should (1) interest a large number of prospective dancers; (2) provide accurate understanding of what the activity really is and eliminate misconceptions; (3) create a desire to participate and (4) minimize objections which might prevent full-scale interest.

To accomplish any of these there must be some means of communicating with large numbers of people. The local newspaper is by all odds the best medium and this is what makes newspaper sponsorship so valuable.

The schedule should call for at least one newspaper item about square dancing each week during the first month of the campaign; increased as the campaign gains momentum. All departments of the newspaper should be utilized: the straightforward news story; the human interest story; the editorial; letters to the editor; the society page; the columnist article and the display advertisement.

In order to *make* news about square dancing and at the same time promote a clear understanding of what modern square dancing is like a series of demonstrations before organized groups is desirable. In a virgin area where no trained square dancers are available a team of demonstrators should be organized and trained for this purpose during the first month of the promotion. The recreation director thru his connections with the school physical education department can help in recruiting high school students. The organization of such a team should be the subject of one of the early news items, using names of team members.

Simple Dances Most Effective

Since most of the people who will see the demonstrations know nothing about modern square dancing a complicated display is unnecessary. Purpose of the demonstrations is to show square dancing as composed of basic movements executed in time to music at the direction of a caller in flowing sequence to evolve a pattern. Simple patterns like Texas Star and Dip and Dive accomplish the purpose. Demonstrations of the single visitor, visiting couple, the line, the symmetrical and intermingling dance can be developed into an effective program both entertaining and educational.

The demonstrations should be made before as many groups as time will permit and should be concluded with a direct announcement about

the coming series of lessons. Make certain that the publicity chairman of the group gets all the publicity possible and do not overlook the possibility of having the TV station and newspaper photographers on hand.

In scheduling demonstrations concentrate on women's organizations. Because square dancing offers an ideal opportunity for man and wife to *participate actively together* it is particularly appealing to women. Try the Business and Professional Women; PTA; Women's Church groups; Veterans' Auxiliary.

Aim for the Parents

Announcements regarding the classes should be taken home by school children about 10 days before the classes begin. Co-operation of the school authorities can best be secured thru the recreation director; or a PTA tie-in may be explored. If not these, then a direct request for co-operation based on the educational aspects of the project should be tried. Parents of school children offer the largest single age group of prospects. This age group also feels the need for some new interest most keenly.

If newspaper sponsorship is available a large display ad should be carried at least one week before the class is to be organized. It should contain an application blank for pre-registration. A tally of the number of applications received should be published daily to stimulate "get on the bandwagon" interest.

Since the class need not be closed until the second or third meeting the first meeting should be covered thoroughly as a news event with both pictures and story. This alone can increase enrollment 30%.

VI. *Utilize the New Class for Future Promotions.* New dancers are always the most enthusiastic in their support of the new activity. This makes them wonderful agents to recruit new dance prospects for the next class. Public achievement dances should be staged shortly before the next class organizes. Encourage all of the dancers to bring their friends to watch them have fun. The class graduation is the natural way to advertise the next class.

After the class graduates follow-up news stories will not only serve to keep dancers interested but interest new recruits. Such attention can make the square dance classes a continuing process adding to the growth and expansion of square dancing in the community.



DRY RUN

Eager dancers at Michigan's first state square dance convention take time out to register for the 1961 National Convention.

Photo by Copycraft

SQUARE DANCE HISTORY was made in Detroit on November 12th as 2600 happy, enthusiastic dancers shuffled and twirled rhythmically to the expert calling of Max Forsyth and Arnie Kronenberger in Detroit's new Cobo Hall.

Not only did this mark the first Michigan State Square Dance Convention, but it was also the first time a square dance — or any kind of dance for that matter — had been held in Cobo Hall, the magnificent new convention building only recently completed, and scheduled to be the site of the 1961 National Square

Dance Convention on June 29, 30, and July 1.

Aside from its outstanding success as Michigan's first state square dance convention, the event enjoyed even greater significance perhaps as a "trial" or "test" run for the big national convention in 1961. It is then that square dancers from every part of this country and Canada will have an opportunity to see and enjoy the spaciousness and beauty of fabulous Cobo Hall.

While only a relatively small portion of the space reserved for the National Convention was

used in November, dancers and convention committee members had an excellent opportunity to test the floors, sound and acoustical properties, and other features of the building which are so important to comfortable, enjoyable square dancing.

Without exception, all were lavish in their praise of the facilities and accommodations in the \$54,000,000 structure. Spaciousness was the keynote of the day. At times there were more than 225 sets dancing comfortably in the luxurious teakwood-floored ballroom overlooking the Detroit River as callers Kronenberger and Forsyth led them expertly through the patterns of their favorite dances.

Forty-eight loud speakers, concealed in the ballroom ceiling, enabled the dancers to hear every command clearly and distinctly, without strain or confusion, even at points farthest removed from the caller's stand. This room, incidentally, will be the scene of the round dancing activity during the National Convention. Square dancing will be held in one of the three mammoth main halls which will accommodate as many as 800 squares at one time! Also available, and reserved for "challenge," contra, old-time, and folk dances will be several somewhat smaller halls in the building where dancers will enjoy uncrowded, sound-perfect dancing to many of the nation's top callers and instructors.

Round dance devotees at the state convention in November — and there were literally hundreds of them — thoroughly enjoyed the smooth style and teaching techniques of Dena and Elwyn Fresh, of Wichita, Kansas who instructed the well-attended workshop sessions in the morning and afternoon. In honor of Michigan's first state convention, the Freshes

wrote and presented their latest round dance — the delightful and very danceable "Toyland" which was an immediate hit with everyone at the convention. The group demonstration of this lovely dance in the ballroom during the evening drew tremendous applause from dancers and spectators alike — a genuine tribute to the skill and artistry of the Freshes who captured the hearts of their Michigan audience with their charm and grace.

In addition to members of the Tenth National Convention Committee, interested guests at the November convention included all eight members of the National Executive Committee, composed of the General Chairmen of past National Conventions.

After being exposed to the splendor and vastness of Cobo Hall, all confessed to being somewhat overwhelmed, but enthusiastically agreed that the facilities for a square dance convention simply couldn't be topped. Apparently a lot of dancers agreed — for more than 400 signed up on the spot for the 1961 National Convention!

For those jaded souls who say there's "nothing new under the sun," square dancing in Cobo Hall will be a happy revelation. If you haven't sent in your registration, do it now. It's amazingly simple — and you'll be glad you did! Just write to the Registration Committee, Tenth National Square Dance Convention, Box 2314, Detroit 31, Michigan; or have your club or association president write for a supply of registration blanks to be distributed among local square dancers.

View of the ballroom in Detroit's new Cobo Hall on November 12th, as 2600 square dancers initiated the \$54,000,000 convention building.

Photo by Oscar E. Schemers



OVERSEAS DATELINE



Smiling happily, Los Cuadrados of Caracas, Venezuela, are lined up for an evening of square dancing.

CARACAS CAPERS

*By Cdr. W. F. Allbright—
U.S. Embassy, Caracas, Venezuela*

YOU CAN FIND Caracas in your atlas on the very northernmost rim of the perimeter of the South American continent. We are one of the far-flung outposts of square dancing in our modern world, having started the Los Cuadrados (The Squares) Club in July 1959. A group of U.S. Army and Navy officers and their wives, one square of them, met weekly at the U.S. Army Mission for dance sessions.

At that time we were using records for teaching beginner dancers, altho' some of the group had square danced before. We continued to grow and at the present time we have 14 couples. Since we have limited dance area at the Army Mission we have purposely kept the group small in member-couples.

The members are comprised of U.S. Military personnel and their wives; civilian personnel who work with private U.S. companies in Caracas, and their wives. The club has not been opened up to Venezuelan people, largely because of the language barrier. However, the enthusiasm of our Venezuelan friends is expected to overcome this problem in the near future.

Of particular interest was a special program held on April 18, 1960, when the Pro-Venezuelan Association of Caracas (a non-political

organization) sponsored a Folklore Festival at the Concha Acustica (Acoustic Shell) in Caracas. The program consisted of native Folk Dances from 15 foreign countries represented in Venezuela, along with Venezuelan dances. Our club was asked to participate in the program and to represent the North American Association of Venezuela (a U.S. group) at the Festival.

We furnished one square and danced to "It's Red Hot" on a Bob Ruff record and, "I Feel Better" on a Bob Graham record. The dance was most successful and the audience of over 10,000 was very receptive to our square dance routine and the "western" music. Senor Romulo Betancourt, President of Venezuela, and many high government and diplomatic personages were present. The complete program was televised thruout Venezuela.

As is true in all military operations overseas, rotation is constant and on May 21, 1960, Los Cuadrados gave a Despedida (Farewell) Square Dance Party for two of our very active couples who were leaving after a 3-year tour of duty here. They are Colonel and Mrs. Rex Shaul and Lieutenant Colonel and Mrs. Albert Siedel, of the U.S. Army.

My function in the club is as instructor and director. We do dances like Silver Dollar, Truck Stop, Whirlpool Square, Forward Six, Lazy H, etc., and we find the records with calls on them indispensable. At each session the group is given a Review of Basic Calls, perhaps four at a time and is also given one or two new figures. In this way we are building up our repertory of square dance movements and we are certainly enjoying ourselves in the bargain.

SQUARES AROUND THE WORLD

Adelaide, Australia . . . The square dancing revival here continues to boom, with the largest crowds in six years appearing at the dances. Jim Vickers-Willis flies in from Melbourne every Monday night to call to 600 dancers at the Palais Royal. This dance is sponsored by Geo. Hall & Sons, soft drink manufacturers, in a successful effort to win the teen-agers over to square dancing. Part of the program is recorded and broadcast over station 5AD every Sunday night and recently history was made when station ADS-7 did a direct half hour telecast from the Palais.

Colin Huddleston and Allen Frost, local callers, are calling to 160 beginners at a course sponsored by Colin at the Thebarton Assembly Hall on Monday nights. Attendance at Colin's more advanced dances in the same hall on Tuesday nights has climbed from 50 to 100 in one month.

Another caller to come into the limelight is Lee Gambetta, at present training a group of square dancers to appear as "extras" in a local presentation of "Oklahoma."

—Douglas A. Colquhoun

Frankfurt, Germany . . . Lt. Col. Ralph Gero is the new President of the European Association of American Square Dance Clubs, beginning in January. Lloyd Poole was elected Chairman of the Callers' and Leaders' Association.

—Mac McGuire

Berchtesgaden, Germany . . . Almost everyone who has ever visited Germany agrees that this section of Bavaria is one of the most beautiful, so dancers who attended the Squarapean Holiday there had their scenery cut out for them. The Allen Spencers, Tex Hencerlings, Ralph Hays and Mac McGuires were on the staff and each of the dancers attending were presented with a folder bearing a hand-painted scene of the area on its cover. Within were the schedule, various dances to be taught and other information. The whole affair was held at the General Walker Hotel.

London, England . . . Colin Walton, a former president of the British Association of American Square Dance Clubs, is migrating to the United States to settle at first in Florida and then, possibly, in California.

Germany . . . To pinpoint a locale for some of

next year's dancing fun in Europe, Bad Kreuznach, scene of the 1961 Labor Ray Round-Up of the EAASDC is situated about half way between Wiesbaden and Frankfurt, Germany, and 60 miles north of Heidelberg.

Balboa, Canal Zone . . . There are two clubs here: one, the Star-in-a-Circle Square and Round Dance Club is on the Pacific side; the other, the Gold Coast Swingers, is on the Atlantic side. Bob Denny, caller, has moved from the Canal Zone to Port Hueneme, Calif., so others are being developed. Visitors are welcomed at the Canal Zone clubs. If you call Telephone Information Operator Lil Sieler she can tell you where they meet.

Australia . . . Australian Dance Reivew, a monthly newspaper which delves into all forms of dancing, is devoting quite a lot of space to square dancing, with columns, news items, advertisements and photographs, all pertinent to this portion of the dance activity there. The Square Dance Society of New South Wales, which formerly published its own square dance magazine, has joined forces with the larger paper, dispensing square dance news in this manner.

Mexico . . . Many visitors to Mexico City and its environs are interested in doing square dancing during their stay. A recently arrived point of contact in this area is Charles W. Weiler, who has just moved from Des Plaines, Ill. to Cd. Sahagun, Hgo., Mexico. He and his wife, Lee, will teach square and round dancing to the American and Mexican people living in the vicinity of Mexico City. Weiler has retired from his position with International Harvester to take an engineering position with Diesel Nacional. He is a member of the Chicago Area Callers' Assn., Chicago Round Dance Leaders and Illinois Square Dance Callers' Association.



Here's the latest caller "double act" — and in London, England. Tommy Cavanagh (left) and Lee Helsel punish the piano during Lee's recent visit abroad.

STYLE SERIES:

VISUALIZING A DANCE

OFTEN A SQUARE DANCE CALL will tell dancers exactly what they are to do but because of the peculiar nature of the dance there may be a certain confusion due to disbelief or uncertainty of just what is expected. One dance falling in this category is Whirlwind (S.I.O., June 1958). The confusion in this case lies in the fact that while everyone is working, the sides are doing one movement while the heads are doing another — almost as though there were a melody and counter-melody working at the same time. A dance similar to Whirlwind in a way — in that two semi-independent dances seem to be going on simultaneously — is Sea Sick. Here is the call by Dean Dreyer, Findlay, Ohio:

(1) Heads go forward and back with you

Forward again, left square thru (2)

Go all the way around you do

***Then do a left square thru with the outside two (3) and (9)**

The sides go four and the heads go three

Heads square thru in the center you see (4) and (10)

Sides divide and box the flea (face the center) (5) and (11)

Square thru the outside two (6) and (12)

The sides go four the heads go three

Heads left square thru in the center like that (7)

Sides divide and box the gnat (8) and (13)

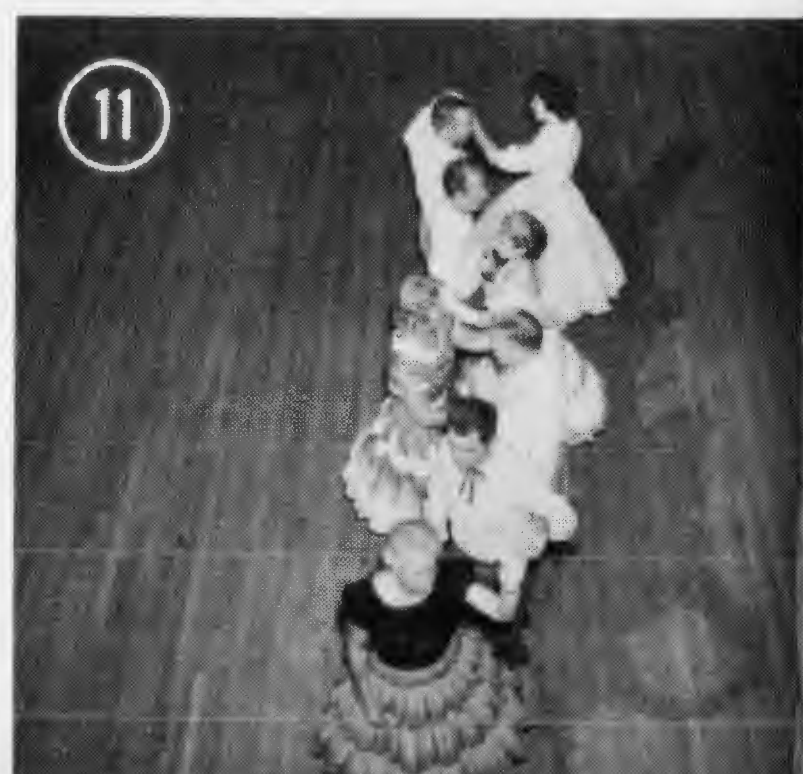
repeat from *

Don't just stand, there's your corner

Left allemande (14)

Reviewing the dance, from a square (1) the heads (actives) start a left square thru (2) traveling four hands and going all of the way around. Each dancer reaches his corner (3) and starts a left square thru. While the heads do a three-quarter left square thru and finish by heading into the center for a square thru, the sides do a full left square thru, to finish by pulling their partner by (4). The sides then move ahead to a vacant head position to box the flea then face to the center (5). As the heads finish their square thru they then start a square thru with those on the outside (6).

This time the heads (the same ones, still active) do a three-quarter square thru and end in the center for a left square thru





while the inactives do a full square thru and pull by (7) and head for the next side position to box the gnat (8). The dance is now half completed and by continuing, the inactives reach each spot around the square. Doing a left square thru with the outside two (9) the side couples go four hands (full left square thru) while the actives go three-quarters and head to the center (10) for a square thru. Sides box the flea (11), face the center



and square thru (12) the sides going four and the heads three. Heads again return to the center for a left square thru while the sides return to their original homes and partners (13), box the gnat, face the center and end with a left allemande (14).

This dance can provide considerable enjoyment but is usually appreciated the most when it is called with a bit of warning and not just thrown "cold turkey."



OUR HERITAGE

AMERICAN FOLK SONGS



By Frances Kirk, Boulder, Colo.

"Dancing is singing with your feet." As our country has grown and developed, when people got together after a hard day's work, they danced the square dances which we enjoy so well. But what of the songs they sang? Not only did they dance — they gathered together and sang as they played or as they worked. They sang with their hearts; they sang the folk songs which have become a part of our heritage. They sang as people sing whose hearts are filled with a love of freedom.

America has always been a land of languages. And everyone in America has added his own songs to the blend, no matter where they came from. Like our square dancing, the folk songs which have journeyed down thru the years have had their origins in many lands.

Since our earliest days, Americans have been a sea-going people. To time the movements of the men to keep the boat going smoothly, a "chanteyman" led the sailors in songs which came from other lands, or which "just grew" from the rhythm and mood of the working men. From the sailing men have come such songs as "What Shall We Do With a Drunken Sailor?" which the men sang together as they ran down the deck yanking the rope in time to the music.

Then there were the songs of the prairie settlers, who sang to chase away the loneliness. The cowboy songs and the pioneer songs, many of which have become "Hoedowns," grew from this period.

Mostly, the early pioneers played the jigs and reels of their Irish and Scotch forebears. Wherever there were people, you'd find a fiddle and a pioneer who could play it.

Songs of the Slaves

Our best country work songs come, not from the landowners, but from the Negro slaves who have found that rhythmic singing made their hard lives bearable. Out of their drudgery they come up smiling and singing, telling us of the great future of the common man.

Americans have a long tradition of wandering. There were wagoners and boatmen, the gold-seekers, the railroad workers. All of them sang while they moved, their songs filled with the spirit of their life.

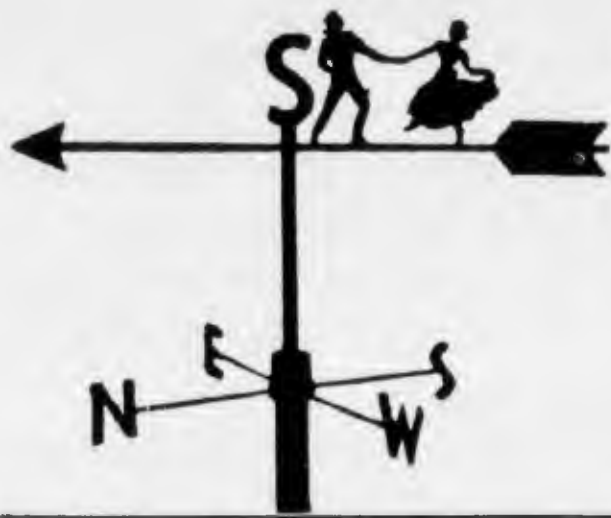
So our country has grown and with it have grown our songs, our dances, the American heritage.

(Excerpts from an article which appeared in *Hoedown Lowdown*, Vol. III, No. 6)

NEXT MONTH—IN SETS IN ORDER. The February issue of *your* square dance magazine will bring you the first revision in the much heralded list of Basics. Through the help and cooperation of callers, caller's groups and dancers this standard list of movements is being brought up-to-date with descriptions and illustrations.

In addition, the Workshop will highlight an article about the caller preparing his Income Tax, As I See It will focus attention on another famous square dance personality, and Terry Golden's Americana will tell the tale of "The Buffalo Skinners." For the ladies there will be another illustrated installment on women's square dance fashions as seen by the S.I.O. photographer. The experimental section will give a run-down on the Single Wheel and there will be an interesting Style Series presentation of a technique used in teaching a contra.

The special Walkthru section dedicated to the needs of the dancer and his club will underline the duties of the Refreshment Chairman, will devote a page to some of the tricks involved in decorating large halls and will also highlight a special article on square dance club elections. Watch for your February Sets in Order.



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Ontario, Canada

Backtrack! The line-up for the Square Dance Convention at the Royal York Hotel in Toronto on April 28-29, 1961, should read correctly: Earl Johnston, Johnny Davis, Frank and Carolyn Hamilton. In our November issue we had listed the name of Al Brundage incorrectly. The Torontoans have built up a reputation for friendly, smooth square dance affairs and this one should be no exception. Mark your calendars and go up to visit our Canadian neighbors. For specifics on prices and housing, write Jack Temple, 108 Kimbark Blvd., Toronto 12.

Toronto & District Square Dance Association, which holds an all-day workshop once monthly, made the October meeting a highlight of the year by luring Bob Wright up from Kansas for the occasion.

Ontario round dancers were also in for a treat in early October when a Roundance Week-End was presented by the Frank Hamiltons, Joe Turners and Johnny Davis, with Audrey Van Sickle making the business arrangements.

—Jack Temple

Kansas

The SCKSD Callers' Assn. (let's see, that would be the South Central Kansas Square Dance Callers' Assn.) sponsors Sunday Caller's Workshops at the home of Bob Wright in Wichita, with Bob as instructor. Classes and methods of instruction have met with enthusiastic response.

The new courthouse in Wichita was the scene of a most enjoyable evening of square dancing on November 16 when local callers and Carl Sanders' Cowtowners band contributed their combined talents to a benefit dance for Ed Prather, who has been a long-time caller in the area. Ed is in the hospital for an extended stay and his many friends chose this way to thank him for the enjoyment his calling has given them over the years.

Sparkling the fall square dance season in the

Wichita environs was the annual Fall Festival sponsored by SCKSD on November 29 at the Forum Building. Callers from about 25 clubs were featured and M.C.'s were Russell George and Ray Pierce of the association.

—Shirley Hockett

Something new was started by the U.S.P. Squares and most successfully. The club sponsored a free fun party dance for all the new dancers in the Leavenworth area, including two classes from Ft. Leavenworth with instructors Joe O'Leary and Elmer Fowler, as well as the Hicks & Chicks with George Snyder. Bill Kimble of Kansas City called and several couples from his class attended. It was found that mixers were wonderful methods of getting the dancers acquainted and overcoming their initial shyness.

—Lila Staley

Heart of America Square Dance Clubs put out a monthly bulletin, "Federation Facts" which prints club news, dance listings and a modicum of editorializing. This association also entered a popular float with three squares of dancers on it, in the Annual American Royal Parade in Kansas City.

—Gene Thomas

Minnesota

The Folk Dance Federation of Minnesota is divided into six regions and new officers have been elected recently for the Central East Region. They are Virgil Hintz, Earl Simmons, Helga Page, Carl Kuhnly and Margaret Urevig. One of the first projects planned by the new board was a beginners' class, with experienced dancers coming in to act as "square aids" to the newcomers.

—Earl Simmons

Ohio

Square dancers to the rescue! In Holland a charity parade was scheduled for September 20 and somewhere along the way the organizing hit a snag. Just two days before the parade Bill and Ann Buller were contacted to enlist the aid of 16 couples to ride on the various floats consisting of stage coaches, buckboards,



ROUND THE OUTSIDE RING

etc., reflecting the Western theme of the parade. They received the call just after church on Sunday and before 6 P.M. they had the 16 couples rounded up! Bill led the parade on horseback and the rest followed, lending color to the floats. The Bullers are still thanking those willing square dancers who jumped in to cope with an emergency. The parade ended at the Commodore Perry Hotel where the Bullers and the John Fries' assisted in the program. Homer Burson and a set of his dancers performed a tip for their part. —Ann Buller

Skirts 'n' Flirts had their first annual pre-Christmas Square Dance at the new and modern Kirtland High School on Route 306, Kirtland. Lloyd Litman was the caller and the dancers were introduced to Lloyd's orchestra for the first time. —John Hucko

The Third Annual Buckeye State Convention will be held on April 14-16 at the Sports Arena in Toledo. It is sponsored by the Toledo Area Callers' Assn. The Arena offers over 50,000 square feet of unobstructed dancing area and seating capacity for over 5000 spectators. Excellent sound is promised. Write Box 1323, Central Station, Toledo 1, for information.

Mississippi

The Sixth Annual Mississippi Square Dance Festival will be held February 3-4 in the new Olympic Room of the Hotel Heidelberg, Jackson. Callers will be Joe Lewis and Bill Castner. The Circle Eight and Belles & Beaux Clubs are jointly sponsoring this festival. —Ben Ramey

Missouri

There were 301 dancers from seven states in attendance at the Missouri Round Dance Assn. Festival in Moberly on October 7-9. A get-together dance on Friday night was a last-minute idea that caught fire in a hurry, with 75 couples showing up for a gab-and-dance session. At the Saturday P.M. workshop Manning and Nita Smith presented King of the Mountain, Moonglow Waltz and Goodnight Two-Step. —Wayne Wylie

Idaho

The Promenaders of Idaho Falls have started their new beginners' class and are dancing 20

squares every Friday night. The club was formed four years ago with Bill Brandon calling. One of the "special" dances of the year is their New Year's Eve dance. The folks were unable to find a suitable hall for this event so one of the members let them use his boat store and show-room! —Marge Wydra

North Dakota

On November 4-5 the North Dakota State Callers' Assn. held its annual fall convention in Harvey. Ray and Hazel Wilson of Billings, Mont., conducted the workshops and panels and Ray called the dance Friday night. Bud Beilke, retiring president, turned the festivities over to Lovey Farnum, the new state president. Lovey is co-chairman this year with Earl Helphrey for the International Convention. —Jeanette Krueger

The above-mentioned International Square Dance Convention will be the second of its type and is scheduled for Bismarck on June 1-3. Dancers are expected from Western Minnesota, North Dakota, South Dakota, Eastern Montana, Saskatchewan and Manitoba in Canada. Square dancers from everywhere will be welcomed. —Art Boyd

California

A Square Dance Leadership Institute was held on November 20 at the Bishop School in Sunnyvale, under the auspices of the Santa Clara Valley Square Dancers' Assn. In attendance were over 200 people from the vicinity—dancers, callers, instructors. Directing the institute was Lee Helsel who filled the six hours with lively buzz sessions, lectures and discussion periods topping off the day. —Ray Worrell

In spite of a downpour the 10th Annual Fiesta de la Cuadrilla in San Diego was well-patronized with dancers who enjoyed a busy two days on November 5-6. Round dance workshops were in the charge of Maria Fielding, the Jack Glenns and Louis Leons; Arnie Kronenberger, Bill Elliott, Ray Columbe and Spence Spencer directed the square dance workshops and clinics. Roland Smock was in charge of the whole shebang.

Palm Swingers 5th Anniversary Dance will be held in Palm Springs at the Playhouse on January 6 with Frank Lane as the rootin', tootin' caller. The combination of caller and spa should attract a goodly horde of dancers and everybody's welcome. —Mark Hopp

Western Association held its General Meet-



ROUND THE OUTSIDE RING

ing on November 20 at Lincoln Park Playground, Los Angeles. Arnold Sherman, Western's president, was in charge and over 200 club delegates and representatives were present. The meeting moved along swiftly, with several new clubs being welcomed into the association. Walt Sherman (no relation to the prez!), the association's publicity director, announced that thru one of the members he had been able to line up 13 area newspapers to print square dance club listings regularly.

Texas

The South Texas Square Dance Association held its last square dance for 1960 on October 22 at Ray High School in Corpus Christi. Guest caller was Ray Smith from Dallas. Part of the evening's entertainment was a square dance exhibition on roller skates, performed by teenagers. New officers were elected in the persons of Harley Diesler, Roy Sas and Mable Carlson. On January 7 Joe Lewis will call at the membership dance of the association, again at Ray High School.

—Burt Carter

New officers for the San Antonio Round Dance Council are Aubrey Tuttlebee, Carlotta Hegemann, Otto Hanson, W. T. Mefford and Helen Gipson. The first-named is round dance instructor for the Monday Nighters and is also in charge of the round dancing at the Sashayers Square Dance Club.

President Tuttlebee appointed Jess Gates as General Chairman of the Third Annual San Antonio Round Dance Festival, which will be held at the Municipal Auditorium on June 9-10, 1961, with the City Recreation Department co-sponsoring.

—Helen Gipson

The Houston Square Dance Council is planning its Spring Square Dance Festival for April 14-15. Outstanding bands and top-notch callers are promised, so make the date!

—Buck Flanagan

Another Houston date to remember is the 9th Annual Round Dance Festival on February 10-11 at the Rice Hotel there. Roger and Jean Knapp of Corpus Christi; Pete and Ann Peterman of Fort Worth and Jess and Ellis Gates of San Antonio, will be the directors of this

sprightly show. For more info, contact Roy Mackey, 5102 South Park Blvd., Houston.

D. C. Area

Southernaires, new square dance club in the area, got under way with its first dance on October 1 at Sligo Jr. High School in Montgomery County, Md. The club grew out of a group that started to dance together during the two vacation months of summer and grew to 20 squares! Decko Deck is the caller.

—Burt McCumber

The very successful First-Niter Square Dance reported on in the November Sets in Order was co-sponsored by the Square Dance Association of Montgomery County, Inc., the Northern Virginia Square Dance Council and the National Capital Area Square Dance Leaders' Assn., as well as the Washington Area Square Dancers.

An Evening of Musical Americana on September 4 at the Sheraton-Park Hotel in Washington, D.C., was marked by the appearance of the Foot 'n' Fiddle Club of Arlington, Va., representing western square dancing. Pat Paterick is caller for this group which has danced at several festivals in the area.

—Helen Paterick

Massachusetts

Wagon Wheel Club of Westfield kicked off its fall season this year with its First Alumni Dinner and Dance. Caller for this 3-year-old group is busy Gloria Rios who, besides being a square dance caller, takes care of three young daughters, is a member of the School Committee, conducts a day camp for girls in the summer and makes most of her square dance clothes.

—Peg Genovese

Michigan

New officers of the Michigan Square Dance Leaders' Assn. took office at the October meeting. They are Lee Brennan, president; Bill Gracey, Paul Smith, Georgia Page, Betty Lloyd and Hal Brown.

—Louise Fern

It is Jack Jackson, not Jack Johnston, who will be on the staff of Boyne Mountain Institute at Boyne Mountain Lodge in northern Michigan next summer. Boyne Mountain offers three weeks to choose from; beginning July 2, July 9 and July 16. Write L. Jackson, 16658 Tracey, Detroit 35, for details.

Hash-n-Round Square Dance Club is a new one in Lapeer. It meets in the National Guard Armory on M21, the first and third Saturday nights, Chuck Olson calling.

—Edna King

**Flowing Figures For
New Year Dancing**



"KINGSTON TOWN"

with call by Earl Johnston

flip instrumental

GR 12033

"FRIENDSHIP"

with call by Earl Johnston

flip instrumental

GR 12034

**For Top Dancing Fun
For The New Year**



"STEEL DRIVIN' MAN"

with call by Ray Bohn

flip instrumental

TC 25007

"LAND OF MY DREAMS"

with call by Curley Custer

flip instrumental

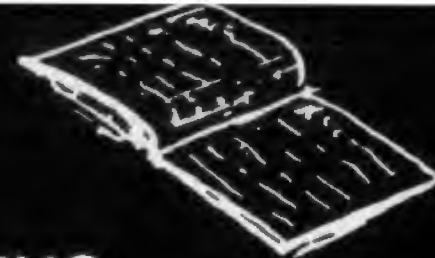
TC 25008

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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

JANUARY, 1961

MICROPHONE TECHNIQUES

By Bill Gamble, Vallejo, California

I HAVE HEARD certain callers complain about the sound in a particular hall where other callers have had little or no difficulty. Why the difference? Is it the equipment? Of course, it could well be. And we have to make sure that we have good tools to work with.

But, sometimes on the same night, with the same equipment and the same size crowd, one caller will sound so much clearer than another. WHY? It could be that one of them has learned that there is a difference between public and private speaking.

Our amplifying equipment will not invent sounds for us. It only makes louder what leaves our lips and the ends of our tongues. It, therefore, behooves us to speak as clearly and plainly as possible.

It probably would be wise for each of us to take a good class in speech diction. In the meantime, however, before you get a chance to do this, here are a few suggestions which might prove helpful to you.

1. SPIT OUT THE CONSONANTS, especially the *end* ones. In our casual conversations, we are often sloppy with consonants and it

does not matter too much. If I don't catch what you say, I can ask you to repeat. Not so in calling a square formation to a floor full of dancers! They've got to hear it the first time and the end consonants are one of the keys to distinctive speech. Try these for practice: divide — backtrack — dixie — arch — right — left — partner — corner.

2. STRESS THE KEY WORDS. The words we call are of three levels of importance: (a) some are just sounds used to implement the beat; (b) some are helpful if heard, but could be omitted or slurred over; and (c) some are *key words*, sometimes called *command words*. These must be heard clearly and distinctly.

Let's take a couple of lines to illustrate:

HEAD two ladies CHAIN across
Turn 'em boys, and don't get lost

The words HEAD and CHAIN are the key words. "Two," "ladies" and "across" are of lesser importance. The second line, of course, could be omitted entirely and not interfere with the dance.

3. SHARPEN YOUR TONE OF VOICE. A soft, well-modulated tone won't get the commands across to the dancers. A sharp, somewhat nasal tone will do this much more effectively.

LIFE CAN BE BEAUTIFUL
FOR ALL SOUTHERN CALIFORNIA CALLERS

You

REMEMBER THE DATE
FIFTH SUNDAY 29th JANUARY 31, 1960

JUST IN CASE YOU'VE BEEN WONDERING

LOOK

WHAT'S IN STORE FOR YOU

As a Member of the Southern California Callers' Association

FIFTH SUNDAY
MAY 29th

7-9 p.m.

LINCOLN PARK PLAYGROUND

YOU'LL BE ABSOLUTELY

MAD

ABOUT THIS NEXT MEETING

There's no getting around it—this one will be a *howl*! Check off these reasons: (1) No smoke-filled rooms, no casinos, no parties, no campaign speeches, no tedious stuff! (2) We're going to start off with an hour filled with down-to-earth dancing enjoyment to the calling of new Dances "Breeze" Brown, (3) Then—and only then—do we sit down and talk a bit of business. We talk a little concerning some "revisions" in our procedures, listen to fascinating reports made by the more "active" members of your board, we have refreshments, try out the new round of the month, win some fantastic prizes at the big drawing and finally have part in the great surprise portion of the afternoon.

All of this and more happens because you're a member of the one and only Southern California Callers' Association.

Check the place: LINCOLN PARK PLAYGROUND.
Note the date: Sunday, MAY 31, 1960 (only 153 days before New Year's).

And—the time: 7 until 11 p.m.

Naturally, we'd love to see you!

Wayne Dorkoff, your president
Southern California Callers' Association

TIME

REMEMBER THE TIME
SUNDAY, OCTOBER 30th

Does your caller's association find it difficult to attract members to its regular meetings? Finding this a problem in their area the 1960 board of the Southern California Callers' Association achieved two victories during the year. The first was to streamline the meetings and offer more actual value in each session and the second was to

successfully promote the program. Instead of the usual mimeographed notices these special eye-catchers designed to represent national magazine covers were mailed to members. While the cost was greater, the proof of the investment was clearly seen in increased attendance throughout the year.

NICE PICKIN'S

PICK UP YOUR PARTNER

By Ralph Kinnane, Birmingham, Ala.

Couple one, cross the floor
Split that couple, line up four
Forward four and back you glide (tread)
Bend the line, join the sides (heads)
Forward eight and back with you
Just the ends pass thru
Go up the outside around two
Hook right on to the end of the line
Go forward eight and back like that
Opposite right, box the gnat
Do sa do you're doing fine
Back right out, MEN, bend the line
Then star by the right with the opposite two
Come back by the left, listen you
Go all the way around, and number 3 man first
Pick up your partner from off that line
Walk right along and keep in time
Inside out with a full turn around
Put the girl in the middle, and roll away
with a half sashay
Men star, same old way
Girls roll back, left allemande.

LITTLE SUZIE

By Del Coolman, Flint, Michigan

One and three — you bow and swing
Up to the center and back again
Up to the center — swap and swing
Face the sides — split that couple
Around one — down the middle
Right and left thru
Turn the girls — chain 'em too
Two and four ladies chain
One and three — do a half-sashay
Up to the middle and back that way
Up to the middle — box the gnat
Square thru — four hands round
That's what you do
Star thru the outside two
Then Susie Q — opposite right
Partner left — opposite right
Partner left — with an arm around
Face those two — star thru
Right and left thru
Dive thru — pass thru — allemande left.

KATALINA

By Bob Dennington, San Diego, Calif.

Head ladies chain across the square
Turn her around and keep her there
Side ladies chain three-quarters round
Make lines of three when you come down
Forward six and back you go
Right hand high, left hand low
Spin those ends and let them go
Now the lonesome ladies chain three-quarters
round
End gents turn her with an arm around
Forward eight and back with you
Box the gnat across from you
Come on back, half square thru
That's right, left, then U turn back
Allemande left.

STAR THRU DEAL

By Bill Roundtree, Wilton Manors, Fla.

Head two ladies chain across
Heads star thru, pass thru
Circle four, head gents break
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru, first couple left, second
couple right
Right and left thru the two you meet
Cross trail and there's your corner!
Allemande left and don't step on her.

SPECIAL

By Larry Brockett, Los Alamitos, Calif.

One and three lead to the right
And circle half then a quarter more
Pass thru go on to the next, do a right and left
thru
Turn them around do a left square thru
All the way 'round, then find the corner
Left allemande.

SUN DANCE

By Nonie Moglia, Castro Valley, Calif.

One and three go forward up and back with you
Forward again and square thru
Count four hands, yes, you do
Same two a Frontier whirl
Forward eight and back with you
Forward again double pass thru
Face the middle and pass thru
Bend the line
Forward eight and back with you
Those in the middle right and left thru
Just the ends box the gnat
Allemande left right after that.

THREE IN LINE

By Mel Rich, University City, Mo.

Side two ladies chain across
Turn 'em boys, don't get lost
Head couples bow and swing
Spin your girls to the right of the ring
Three in line they stand
Forward six and back with you
Forward again and pass thru
Turn left single file
Round one 'bout a mile
Face to the middle circle eight
Allemande left that corner maid
Come back one and promenade
Promenade and don't slow down
One and three wheel around
Forward eight and back to the bar
Go right and left and allemande thar
Back up boys a right hand star
Shoot that star to a right hand swing
Allemande left that corner thing.

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

CORNER LINE

By Virginia Johnson, San Lorenzo, Calif.

Couple number one stand back to back
Swing your corner on the same ole track
Same four circle four
Head gent break to a line of four
Forward four and back that way
Whirlaway with a half sashay
Couple number three go down the center
Split that line go round two
Swing the lonesome one you do
Face to the middle go forward and back
Forward again, box the gnat
Face those two, right and left thru
Allemande left.

EASY GOIN'

By Tessa Malopsy, Chicago, Ill.

The two head couples right and left thru
And you turn on around like you always do
Four ladies chain on the inside track
Now turn 'em boys, but don't chain back
Head ladies with the corner gonna box the gnat
Now four gents pass thru
Separate go round one you line up four and
have a little fun
It's forward eight and back with you
Center four cross trail thru
End ladies pass thru
Look for the corner, left allemande, etc.

SINGING CALL

PAPA

By Merl Olds, Huntington Park, Calif.

Record: Sets in Order F 104, Bob Ruff calling
FIGURE

(And now the) heads lead right . . and you circle
to a line
A right and left thru . . and turn 'em in time
Go up and back . . and then you bend the line
Now pass thru and partner swing
(Hey now you) join your hands and you circle
the land
(Your) corner left allemande and a right and
left grand
(You'll) meet your honey with a right hand swing
Gents star left and travel round the ring
Your partner do sa do . . once around this maid
(Then) pass her by, take the next, promenade
She'll say, "Swing me, hold me tight, hey
Papa, won't you please swing me"
MIDDLE BREAK (Use only once)
(And now the) heads pass thru . . travel round one
Then pass on thru, round one, don't run
Cross trail . . then "U" turn back
Now right hand star, once around
Your corner left allemande and
A right and left grand round the ring,
go hand over hand
Meet your honey with a right hand swing
(The) gents star left, full round the ring
Your partner right hand swing
Corners allemande left, come back and
Promenade, go round the set
She'll say, "Swing me, hold me tight, hey
Papa, won't you please swing me"

IN THE DARK

By Fred Christopher, St. Petersburg, Florida

The heads star thru, pass thru, split those two
The line of four go up and back
Pass on thru, shuffle the deck
Lead couple right, next couple left
Grand chain eight with the couple you met
Right and left, turn a new Sue
Same two star thru, pass thru
Do a grand chain eight and turn a new Sue
Now circle half on the side of the world
Inside two frontier whirl do a right and left thru
Then square thru three-quarters do
Girls in the middle turn back chain with the
one you can
Then chain 'em on back left allemande.

THINKER

SHUFFLE THE BEND

By Milton Lease, Palm Springs, Calif.

Heads square thru, don't be late
Three hands around, then separate
Go around one to a line of four
Forward eight and back once more
All pass thru, then by heck
Bend the line, then shuffle the deck
With girls in the center, double pass thru
Girls turn back and half square thru
All face out and hear me say
Just men with partner half sashay
Straighten your line, then all turn back
Just those on the ends, box the gnat
All pass thru, then by heck
Bend the line, then shuffle the deck
With men in the center, double pass thru
Men turn back, here's what you do
All face the middle, and back away
Just men with partners, half sashay
Look for your corner, left allemande.

WATCH IT MAN

By Dr. Myron Redd, Marceline, Mo.

One and three bow and swing
Side ladies chain across the ring
One and three half sashay
Forward up back that way
Forward again box the gnat
Cross trail thru the other way back
Around just one line up four
Forward eight and back you reel
Pass thru wheel and deal
Center four square thru just like that
Sides divide, box the gnat
Now face the sides, split those two
Line up four you're still not thru
Forward eight and eight fall back
Pass thru but U turn back
Go forward and back keep in time
Pass thru bend the line
Now the center four go forward and back
Now square thru count four hands
The end gents step across
Allemande left with your left hand
Reach for your partner go right and left grand.

LOTS OF WALTZING

UNTIL WE WALTZ AGAIN

By Jerry and Charlie Tuffield, Denver, Colo.

Record: "The Emperor Waltz," Shaw 229

Position: Open, facing LOD

Footwork: Opposite, instructions for M.
INTRODUCTION

Meas.

1-4 Wait for two measures: Balance Apart; Balance Together;

PATTERN

1-4 Waltz Away; W Turns; Waltz; Waltz;

In open pos, inside hands joined, waltz fwd in LOD, turning slightly away from partner; M waltzes in place (while W turns 1/2 L-face to face partner in three steps LRL); stepping fwd in LOD on M's L (W's R), do two L-face turning waltzes ending in open position, facing LOD.

5-8 Step, Swing; Step, Touch; Around, 2, 3; Step, Touch;

Step on L ft, swing R ft, while pivoting back-to-back on L; step R, touch L, —; Releasing M's R and W's L hands, and joining M's L and W's R hand, M turns L-face (W R-face) to continue on around in three steps (one waltz meas) to face partner; step R, touch L — open out

9-12 Waltz Away; W Turns; Waltz; Waltz;

Repeat action of measures 1-4.

13-16 Step, Swing, —; Step, Touch, —; Around, 2, 3; Step, Touch, —;

Repeat action of meas. 5-8, ending in BUTTERFLY pos, M's back to COH.

17-20 Waltz Balance L; Waltz Balance R; Cross, 2, 3; Step, Touch, —;

Starting on M's L, step to the side in LOD, stepping briefly on R ft behind L, step in place on L; repeat, starting to RLOD on R ft, (W's L); partners exchange places by releasing M's R and W's L hands and W crossing (W turns R-face) under joined M's L and W's R hands to face partner in BUTTERLY pos, M facing COH (W facing wall); step R, touch L, —.

21-24 Waltz Balance L; Waltz Balance R; Cross, 2, 3; Step, Touch, —;

Repeat action of meas 17-18 twd RLOD: Partners exchange places by releasing M's L and W's R hands and W crossing (W turns L-face) under joined M's R and W's L hands, to end facing partner in BUTTERFLY pos, with M facing wall; step R, touch L, —.

25-28 Solo Turn, 2, Close; On Around, 2, Close; Step, Swing, —; Maneuver, 2, 3;

Starting fwd on M's L and turning away from partner to L (W to R), waltz fwd to a back-to-back pos on first meas; continuing turn, step bwd in LOD on M's R, and finish solo turn to end facing partner, M's back to COH (progress is made in LOD during meas 25-26); step swd LOD L, swing R XIF, —; M maneuvers in three steps to end with M's back to LOD in CLOSED pos;

29-32 Waltz; Waltz; Waltz; Twirl;

Three R-face turning waltzes, starting with M's L ft bwd in LOD and turning 1 1/2 CW turns: W twirls R-face on last meas, and open out; BOW AFTER THIRD TIME THRU.

PRACTICE TAMARA

KON-TIKI

By Marge and Burt Glazier, Seattle, Washington

Record: Kon-Tiki — Mayflower #KB207

Position: Banjo, M facing LOD.

Footwork: Opposite, directions for M.

Meas.

1-4 Intro: Wait 2 meas; two-step diag fwd; two-step diag bwd;

PART A

1-4 Step, Close, Step, Brush; Step, Close; Step Pivot; Step, Close, Step, Brush; Step, Close, Step, Touch;

Start L ft and 2-step, brush R fwd LOD; 2-step fwd, pivot to sidecar M facing RLOD; 2-step, brush R fwd RLOD; 2-step fwd, touch.

5-8 Two-Step; Tamara Two-Step; Tamara Two-Step; Two-Step;

On first 2-step, M turns 1/4 L to face wall as (W circles R under M's L arm, turning to face M and COH placing her L hand behind her back for Tamara); M 2-steps fwd R ft placing R hand in L hand of ptr, passing R shoulders, turning R face to face ptr and COH placing his L hand behind his back (as W 2-steps fwd and turns L to face ptr and wall); repeat Tamara 2-step with W placing her R hand in M's L hand at his back as they pass R shoulders, W turns R face and M L face with another 2-step to end in OPEN pos facing RLOD with inside hands joined, M's L and W's R.

9-12 Roll, 2, 3, —; Turn, 2, 3, —; Tamara Two-Step; Tamara Two-Step;

With a little pull from joined hands, M rolls L behind W twd wall (as W rolls R twd COH), both end facing RLOD; both make 1 1/4 spot turn (M-R face W-L face) to end facing with M facing COH and with his L hand behind back for Tamara; M and W cross over and back with two Tamara 2-steps to end in OPEN pos facing RLOD.

13-16 Grapevine; Turn, 2, 3, —; Around, 2, 3, Brush; Around, 2, 3, Touch;

Grapevine apart (M twd wall, W twd COH); (as W makes full L face turn twd ptr in 3 steps and a touch) M turns 1/2 R face twd ptr in 3 steps to end in BANJO pos and facing LOD; banjo around with a step, close, step, brush; step, close, step, touch, to end in OPEN pos facing LOD.

Bridge: (One meas) Bal apart and together into banjo pos to repeat Part A.

17-32 Repeat Part A ending in BUTTERFLY pos, M facing wall.

PART B

1-4 Side, Behind, Fwd, Fwd; Side, Behind,

Fwd, Fwd; Dip Fwd, —, Step Bk, —; Dip Bk, —, Step Fwd, —;

Step L to side LOD, step R behind, take open pos, step fwd L, step fwd R; with trailing hands joined repeat action of meas 1; dip fwd L, step back on R; dip bk on L, step fwd R; join free hands, M's L and W's R.

5-8 Two-Step; Two-Step; Side, Close, Side, Close; Side, Close, Side, Close;

(W circles R in 2 two-steps under M's L arm, crossing in frt of M with first 2-step, turning to face M and wall with second 2-step) as M takes short 2-steps fwd LOD and turns 1/4 L face on second 2-step to face COH in BUTTERFLY pos: do 4 chassé steps twd RLOD.

9-16 Repeat Part B in RLOD ending in BANJO pos to start Part A;

17-32 Repeat Part A ending in facing pos leading hands joined; M facing wall,

Ending: Twirl; Reverse Twirl; Side, Close, Side, Close, Twirl and Acknowledge.

With leading hands twirl W LOD and back in RLOD as M does side, close, side, touch each direction ending in butterfly pos; both do two side, close in LOD; with leading hand twirl W LOD, change hands, acknowledge.

Sequence: A, Bridge, A, B, B, A, Ending.

MAY WE PRESENT

MAIS OUI

By Ralph and Jeanette Kinnane,
Birmingham, Ala.

Record: Mais Oui, Decca #9-31090

Position: Closed, M facing LOD.

Footwork: Opposite, directions for M.

Intro: Wait two measures: Bal apart, touch; Together to closed; (M facing LOD).

Meas.

1-4 Two-Step; Two-Step; Point Fwd, —, Point Bwd, —; Two-Step;

In closed pos, do two fwd two-steps: point L fwd, hold 1 ct, (W points R bwd), point L bwd, hold 1 ct, (W points R fwd); do one fwd two-step.

5-8 Point Fwd, —, Point Bwd, —; Two-Step; Side, Close, Cross, —; Side, Close, Cross, —;

Point R fwd, hold 1 ct, (W points L bwd), point R bwd, hold 1 ct, (W points L fwd); do one fwd two-step; step to side on L, close R to L, cross L in front of R, hold 1 ct (W XIB); step to side on R, close L to R, cross R in front of L, hold 1 ct, (W XIB); end in BANJO pos, facing diag twd COH.

9-12 Step, —, Point, —; Back, Close/Turn, Fwd, —; Step, —, Point, —; Back, Close/Turn, Fwd, —;

In banjo pos, step diagonally twd COH on L, hold 1 ct, point R fwd, hold 1 ct (W points L bwd); step bwd on R, close L to R, turning to SIDECAR pos, step fwd

on R, hold 1 ct; step diagonally twd wall on L, hold 1 ct, point R fwd, hold 1 ct (W points L bwd); step bwd on R, close L to R, turning to face partner, step fwd on R, hold 1 ct.

13-16 Two-Step Turn; 2; 3; 4;

Do four turning two-steps, end in OPEN pos, facing LOD.

17-20 Turn Away Two-Step; 2; 3; 4;

Turn away from partner (M LF, W RF), in four two-steps, describing a circle, assume LOOSED CLOSE pos, M's back to COH.

21-24 Side, —, Behind, —; Side, —; Front, —; Pivot, —, 2, —; Twirl, —, 2, —;

Step to side on L, hold 1 ct, step behind on R, hold 1 ct; step to side on L, hold 1 ct, step thru in LOD on R, hold 1 ct; assume closed pos, and pivot full around in two steps, L, R, to face LOD, man walks fwd in two steps, L, R (while W twirls RF in two steps, R, L) to end in OPEN pos facing LOD.

25-28 Run, 2, 3, Brush; Run, 2, 3, Brush; Roll, —; 2, —; Step, Step, Step, Touch;

Walk fwd, L, R, L, brush R fwd; walk fwd, R, L, R, brush L fwd, swinging joined hands fwd; and releasing, roll LOD, (M LF, W RF), in two steps, L, R, to face partner and join both hands; in place, step L, R, L, touch R to L.

29-32 Roll, —, 2, —; Step, Step, Step, Touch; Two-Step Turn; Two-Step Turn;

Roll RLOD, (M RF, W LF), in two steps, R, L, to face partner and join both hands; and in place, step R, L, R, touch L to R; do two turning two-steps, end in CLOSED pos, M facing LOD. (Last time thru, end in semi-closed pos, facing LOD.)

Ending: Fwd Two-Step; Fwd Two-Step; Turn Two-Step; Turn Two-Step; Walk, —, 2, —; Twirl, —, 2, Bow;

In semi-closed pos, do two fwd two-steps and two turning two-steps, walk fwd four slow steps (while W does two slow twirls and bow, M walks two slow steps then makes one twirl in two steps and bow).

DANCE GOES THRU THREE TIMES PLUS ENDING.

CONTRA CORNER

OYSTER RIVER HORNPIPE

Record: Folk Dancer MH-505

1, 3, 5, etc. active but do NOT cross over (4 measures per line)

Actives balance with the gent below

Circle three hands around

Actives balance with the girl below

Circle three hands around

Active couples go down the middle

Turn around and you come right back

Cast off, right and left thru

Right and left back on the same old track.

SINGING CALL

I'LL SEE YOU IN MY DREAMS

By Howie Sherman, Plymouth, Mass.

Record: Old Timer S-8140-B

INTRO, MIDDLE BREAK

Swing your honey — then allemande left
Go right and left — and turn back three
Go right, left, right — turn back one and then
Allemande thar with the next little lady —
back up men

Shoot that star — go right and left grand
Meet that lady, promenade the land
Promenade her home, and when you get
back there

You just swing her in your dreams

FIGURE

One and three go forward and back —
then cross trail thru
Around one to a line of four, it's forward
and back with you
You cross trail thru and U turn back,
right and left thru and then
Turn your girl then you cross trail thru
Allemande left — grand right and left
When you meet your maid — promenade
Promenade home and when you get there
You just swing her in your dreams.

FIVE SQUARED

By Bill Choate, Lake Jackson, Texas

First and third into the middle, then come on
back

Now square thru in the middle of the track
Count four hands, you're doing fine
Split the outside, round one, stand four in line
Forward eight and back with you
Forward again and pass thru
Arch in the middle and the ends turn in to the
center of the set
Square thru four hands around, but you're
not thru yet

Go a quarter more

This makes five hands around, using a right
hand the last time.

Split the outside, round one and line up four
Forward eight and back with you
Forward again and pass thru
Arch in the middle and the ends turn in to the
center of the land
Square thru four hands around, keep in time
with the band
Go a quarter more, then left allemande.

BUMPS A DAVIE

By Bob Hayden, Lake Jackson, Texas

Head ladies face your corner and box the gnat
Leave 'em standing just like that
Number one couple (two gents) stand back to
back
Bumps a Davie, go around the track
Half way around and then no more
Squeeze in between three, line up four
Forward four and four fall back
Forward again and stand pat
Bend the line and square thru
Three-quarters around to a left allemande.

BOX HOPPER

By Fred Applegate, La Mesa, Calif.

Heads go forward back with you
Forward again cross trail thru
Round the outside box the gnat
Stand behind that couple's back
Forward eight and back you hop
Double pass thru and then you stop
The ones behind split that pair
Line up four with your lady fair
Bend the line while you're that way
*With the same sex half sashay
Forward eight and back with you
Forward again a full square thru
All the way, now hold your hat
Center four just box the gnat
All turn alone and box the flea
Same girl, left allemande, etc.
*OR—
Girls with each other half sashay
Men with each other half sashay
Center couples half sashay
All four couples half sashay, left allemande . . .

BINGO

By Elmer Alford, The Dalles, Oregon

One and three right and left thru
Turn 'em boys like you always do
Same two half square thru
Now right and left thru the outside two
Turn your girl and dive thru
Now square thru three-quarters see
Corner girl you box the flea
Change girls and right and left thru
Turn 'em around and star thru
Gonna right and left thru go two by two
Now dive thru and pass thru
Split the sides, go 'round one
Into the middle and star thru
Gonna right and left thru two by two
A full turn, you're doin' fine
Split the sides and make a line
Forward eight and back with you
Bend the line, go two by two
Allemande left.

BREAK

By Luther Rhodes, Des Moines, Iowa

Allemande left, give a right to your dears
For a wagon wheel, but strip the gears
Turn her by the left, a do paso
Your corner by the right and home you go
Turn your partner left, go all the way around
Gents star right across the town
The opposite girl like an allemande thar
Back along boys in a right hand star
Double the gnat with Sweetie Pie
Box it once, then box it again and pull her by
Turn the right hand lady like a left allemande
Go the wrong way around, a right and left grand
It's the wrong way around on the wrong way
track
Meet your partner and double the gnat
Box it once, box it again and pull her by
Allemande left.

BREAK

By Stub Davis, Waurika, Oklahoma

Head ladies chain with all your might
Same two ladies chain to the right
One and three half square thru
Box the gnat with the outside two
Face that two, right and left thru
Turn on around pass thru
On to the next, box the gnat
Face that two, right and left thru
Dive thru, pass thru, square thru
Three-quarters do
Right, left, right, pull her thru
Left allemande, partner's right
Right and left grand.

SOME DRILLS ON BASIC 21

THANKS AGAIN to Virginia Johnson and to the Dancer's Association of Northern California from whose notes these drills are taken. This month the basic is Bend the Line. These drills will present Bend the Line in ways that will be most likely to occur in common usage.

NORMAL POSITION

(After a pass thru)

One and three lead to the right
Circle four you're doing fine
Head gents break and form a line
Forward eight and back in time
Pass thru, bend the line
Pass thru, bend the line
Pass thru, bend the line
Cross trail, left allemande.

(Before a pass thru)

One and three lead to the right
Circle to a line
Forward eight and back with you
Bend the line, pass thru
Bend the line, right and left thru
Forward eight and back with you
Bend the line, right and left thru
Forward eight and back with you
Bend the line, pass thru
Bend the line, cross trail thru
Allemande left.

WITH LADY ON YOUR LEFT

One and three lead to the right
Circle to a line
Forward eight and back that way
Whirlaway half sashay
Pass thru, bend the line
Pass thru, ends turn in
Circle four in the middle of the floor
Once around and pass thru
Split the outside line up four
Forward eight and back in time
Pass thru, bend the line
Pass thru, ends turn in
Circle four in the middle of the floor
Once around then pass thru
Swing Ma in front of you.

WITH LADIES IN CENTER OF LINE

One and three do a half sashay
Two and four lead to the right
Circle four you're doing fine
Gentlemen break and form a line
Forward eight and back in time
Pass thru, bend the line
Pass thru, bend the line
All four ladies star by the right
Back by the left, pick up partner
Star promenade don't be late
Back right out and circle eight
Corners all with a half sashay
Allemande left in same old way.

WITH MEN IN CENTER OF LINE

One and three a half sashay
Lead to the right and circle four
Ladies break to a line of four
Forward eight and back in time
Pass thru, bend the line
Pass thru, bend the line
Gents star right, back by the left
Pick up partner star promenade
Back right out and circle eight.

ONE LINE WORKING

(Mixed)

Couple number one split the ring
Four in line you stand
Forward four and back that way
Forward again just half way
Bend the line just like that
Opposite box the gnat
Pull her by, left allemande.

(Four men)

One and three right and left thru
Side two ladies chain you do
Head two ladies forward and back
Face your corner, box the gnat
Square your set just like that
Couple number one — that's two men
Down the center split the ring
Four in line you stand
Forward four and back in time
Forward again then bend the line
Pass thru, swing Ma afacing you.

(Four men — four ladies)

Side ladies chain across the track
Couple number one forward and back
Face your corner, box the gnat
Square your set just like that
New head couples forward and back
Cross trail thru, go round two
Line up four that's what you do
Forward eight and back in time
Just the GENTS bend the line
Then back away you're doing fine
The line of ladies forward and back
Forward again, bend the line in front of the men
Pass thru split ring around one
Down the middle cross trail thru
Round one, into middle, U turn back
Swing Pa on the outside track.

BRAMPTON SQUARE

By John Smith, Southall, Middx., England

Side ladies chain across the way
Finish it off with a half-sashay
Head ladies chain across the set
Turn 'em boys, you're not thru yet
Head couples cross-trail thru
Separate around one you do
Come into the middle and square thru
Three-quarters man
Right, left, right, look who's there! Left
allemande

CENTER PUNCH

By Gordon Blaum, Miami, Fla.

Head two couples do a half square thru
Right and left thru with the outside two
Dive in right and left thru, full turn to the
outside two
Split that couple and make a line of four
Forward eight and back, pass thru, centers arch
ends turn in
Right and left thru in center, full turn to the
outside two
Split that couple and make a line of four
Forward up and back with you
Center couples do a right and left thru
Same four do a left square thru
Ends box the gnat across, pull her by
Allemande left . . .

BREAK

By "Chappie" Chapman, Encino, Calif.

Forward eight and back to the lane
Face your corner all eight chain
Go right and left, roll promenade that pretty
little thing
All four couples wheel around, a full turn around
Four ladies chain across the town
Opposite gent left hand swing
Roll promenade your pretty maid
Take her home swing her in the shade

BREAK

By Goodie Goodman, Seville, Spain

Heads to the center back with you
Forward again with a full square thru
A right, left, right you do
Left to your honey, pull her thru
Then a full square thru with the outside two
You have two lines facing out
Forward out and back with you
Then bend the line in the same ole way
All four ladies half sashay
Allemande left . . .

DOODIT #3

By Vern Smith, Dearborn, Mich.

Allemande left with the corner maid
Come on back and promenade
Head two couples wheel around
Two ladies chain and turn 'em around
Same two couples go right and left thru
Same two couples pass barely thru
Face your partner go right and left thru
Then dive thru, California twirl, Jack
Inside ladies chain to a left allemande!
Walk right into a right and left grand

CAUTION — UNPROVEN MATERIAL! The following workshop drills on the Dixie Twirl (see page 62) are presented for experimentation rather than for general usage.

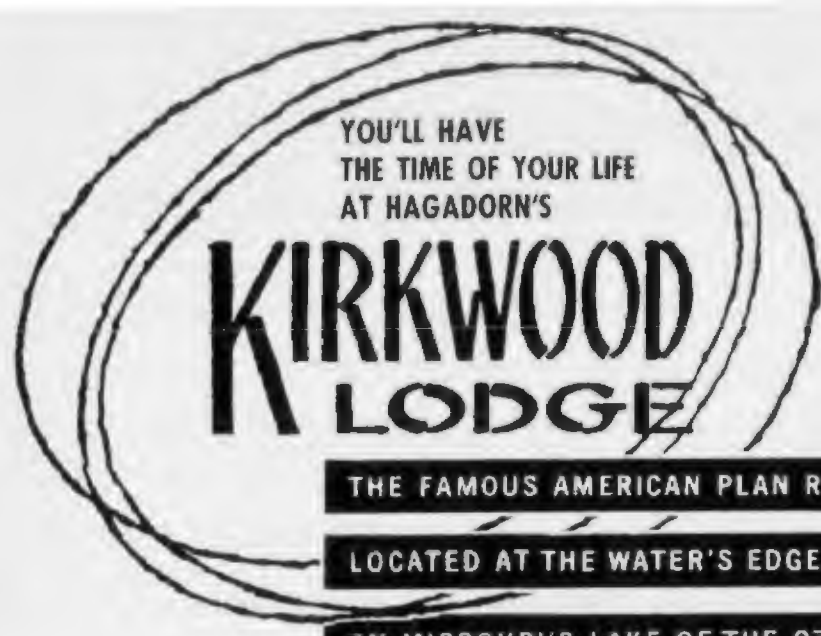
Heads go forward and back with you
Two and four a right and left thru
Heads to the right, you're doing fine
Circle up four and form a line
Go forward eight and back with you
Then pass on thru across the world
Arch in the middle for a Dixie twirl
Cross trail thru across the land
There's your corner, left allemande.

Head ladies chain across the floor
Turn 'em around we'll dance some more
Number one couple go down the floor
Split that couple to a line of four
Forward four and back with you
Then pass thru across the world
Arch in the middle, do a Dixie twirl
Pass back thru, then the line divide
Stop in behind the couple on the side
Go forward eight and back with you
Go forward again, double pass thru
First couple left, next couple right
Right and left thru the first in sight
Turn on around and cross trail back
Find old corner, left allemande.

First and third will bow and swing
Lead on out to the right of the ring
Circle up four, you're doing fine
The head gents break and form a line
Forward eight and back with you
Go forward again and square thru
Three-quarters round is all you do
Join your hands, do a Dixie twirl
Cross trail thru across the world
There's old corner, left allemande.

The heads go forward and back with you
Side ladies chain is what you do
One and three gonna bow and swing
Lead on out to the right of the ring
And circle four, you're doing fine
The head men break and form a line
Then pass on thru across the world
Arch in the middle for a Dixie twirl
Shuffle the deck, on the side of the world
The inside couples do a California twirl
There's your corner, left allemande.

One and three bow and swing
Lead on out to the right of the ring
And circle up four, you're doing fine
The head gents break and form a line
It's forward eight and back with you
Now go forward again and square thru
Three-quarters round, face right out
Arch in the middle for a Dixie twirl
Then pass on thru across the world
Now bend the line and square thru
Three-quarters round is all you do
Arch in the middle for a Dixie twirl
And cross trail thru across the world
Here comes the corner, left allemande.



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JUNE 11 TO 17: Frank & Carolyn Hamilton of Pasadena, Calif.—Arnie Kronenberger of Glendale, Cal. and Marshall Flippo.

LATE SUMMER & FALL WEEKS

AUG. 20 TO 26: Ray Smith of Dallas—Harper Smith of Celina, Texas and the Reinsbergs of Detroit, Mich.

AUG. 27 TO SEPT. 2: Red Warrick of Kilgore, Tex.—Johnny Davis of Erlanger, Ky. and the Belgarbos of Skokie, Ill.

SEPT. 3 TO 9: Ed Gilmore of Yucaipa, Cal.—Bruce Johnson of Santa Barbara, Cal. (Johnsons & Gilmores handling rounds too.)

SEPT. 10 TO 16: Joe Lewis of Dallas—Bob Page of Hayward, Cal. and the Freshs of Wichita, Kan.

SEPT. 17 TO 23: Frank Lane—Selmer Hovland of Wagon Mound, New Mex. and the Washburns of Mexico, Mo.

SEPT. 24 TO 30: Frank Lane—Jack Jackson of Columbus, O. and the Tinsleys of Ottumwa, Ia.

OCT. 1 TO 7: Jim Brower of Texarkana, Tex.—Johnny LeClair of Riverton, Wyo. and the Risens of Wichita, Kan.

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(Letters, continued from page 6)

history in square dancing. Some nine years ago this group started here in the Y.M.C.A. and to date we have our 60 members meeting every Friday night, where everyone is always having a good time. At the moment we have ten records imported from the U.S.A. We have done these dances over and over again and now we are satisfied that there is a need for some new stuff . . .

Square Dancing has taken Jamaica by storm and our own need at the moment is to look towards suggestions and new ideas for the future . . .

Irvin Hunt
 Kingston, Jamaica, W.I.

Dear Editor:

. . . I find much useful information in the magazine which is very helpful to me here in the northern area. I have a beginners' class of 50 and a school children's class of 60. I have not taught or called square dancing before but find it quite interesting and challenging and am getting along quite well with my beginners.

We are the farthest north square dance club in this part of Canada — 100 miles from the Northwest Territories and have quite a few Indians and half-breeds in our club.

A. G. Kusch
 Fort Vermillion, Alta., Canada

YOUTH IN SQUARE DANCING

Dear Editor:

Your November issue was great, especially the insert on YOUTH in Square Dancing. This was undoubtedly the best treatment of this subject I've ever seen, a real meaty grass roots answer to "where is square dancing heading." I hope it is used, quoted, referred to and heeded. Only SIO could undertake a job of

SQUARE DANCE CALLER-TEACHER MANUAL by JACK MANN

Among other features are the following:

- ★ **71 SQUARE DANCES** — for the patter repertoire.
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this size with such outstanding results. Congratulations!

Don Smith
Detroit, Mich.

Dear Editor:

Just a line to let you know that Carolyn and I consider your new HANDBOOK OF YOUTH IN SQUARE DANCING to be particularly worthwhile and very well-done. As you know, we were in physical education and recreation work in junior high and elementary schools for over 25 years — during 11 of which we had weekly square dance groups in the 8th and 9th grades and week-end teen-age clubs. This experience leads us to believe that there is little if anything in the Handbook to which a trained youth leader might take exception. There is very much of real value to those currently working with youngsters and it should encourage others to enter this difficult but most rewarding field.

Sets in Order has scored again in providing sound help where help is needed.

Frank Hamilton
Pasadena, Calif.

Dear Editor:

Congratulations on the excellent article on childrens' square dancing! I showed it to my principal at the school where I teach and she was highly impressed.

Being a former student of Ruth Murray at Wayne State University, I can also second the recommendation of her book.

Having taught square dancing in school and with several outside groups, I would agree with Dr. Piper's article. However, I think that the two most important areas in working with children are (1) organization to start the activity and (2) supervision . . .

Bill Peterson
Detroit, Mich.

Dear Editor:

I enjoyed your article in the latest SIO (November, 1960) re teaching children. I specialize in children's groups, with two advanced groups of approximately 120 children. The ages run from 8 - 14 years and we do over 80% of your squares and over 60% of your rounds . . .

Will Deacon
Victoria, B.C., Canada

Dear Editor:

I am chairman of the Teen Age Square Dance Committee of our Federation of Square Dance

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. . . S.I.O. F-106

Sets in Order

RECORDS

AT YOUR DEALER'S

Clubs and have been working for years to help promote square dancing for this age group. You are to be congratulated for assembling such a thorough and helpful handbook. I was amazed to find that most of it agreed with the experience we have had in this area. I will use these copies to help to unify the thinking on this subject.

Ralph E. Wolf
Williamsville, N.Y.

Dear Editor:

I want to thank you all for the nice write-up as Caller of the Month. I have been getting requests to play the guitar, and you know the darn' thing has been hidden away in the closet for nearly 20 years.

Tom Hoffman
Camp Hill, Pa.

Dear Editor:

We like your article "Hot Potato" (on Latin-American dancing in square dancing). Thanks for writing it.

Earl and Ouida Eberling
Houston, Texas

Dear Editor:

... I want to say I am in accord with you

in regard to the article where you mentioned the Latin numbers for round dances. I am not teaching them and do not plan to until I am absolutely certain that my ability in that field warrants it. I might add it will be quite some time before I feel I will be able to and I wish more people would feel this way instead of "just jumpin' in with both feet" because everyone else is doing it...

Bob Van Antwerp
Long Beach, Calif.

Dear Editor:

Re your article "Overseas Dateline" in the November issue of SIO, under the entry "Bremerhaven, Germany"... there seems to be somewhat of an error.

Although the Bremerhaven Boots and Bustles is the First and Only LIVE-CALLING Square Dance Club in Northern Germany, there is a "Record" club in the area, which was organized prior to the 3 Bees.

Apparently the re-write man, being a true and enthusiastic square dancer himself, deleted the word "live-calling" from the article, thinking that Square Dancing and Live-Calling synonymous. This is naturally prevalent among

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true square dancers, but we must remember that "record" clubs also have their place in the Square Dance Movement.

To further square dancing interest in the area, and to help further the "people to people" program, the Bremerhaven Boots and Bustles put on a demonstration square at a Special Dinner Program sponsored by the German-American Womens Club. This dinner was given to illustrate the spirit of the American Thanksgiving, and we, of the 3 Bees, were delighted with the opportunity of having square dancing put in its rightful place in this presentation of Americana — right up there with turkey, cranberry sauce, and dressing. The square dance part of the program was directed and called by our club caller, Bob Bowie, to the fascination and sheer delight of the German and American audience.

Kenneth A. Jones
Bremerhaven, Germany

Dear Editor:

... Several of the GI's who square dance with us regularly every Friday night have decided to form a club. They have named themselves the Seoul Promenaders. They have costumes alike and have performed exhibitions. Every time we take a busload of people out to Service Clubs around the country they come along and put on an exhibition. There are about 10 boys in the club and about that many Korean girls who also dance with us regularly. ... They had a meeting at the Service Club here and ... we got them all up to our house where they danced on our lawn ... We really drew a crowd of Korean neighbors who stood around watching us ...

Bill and Alyce Johnson
Seoul, Korea

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(More "WHAT'S BEING DANCED" from page 13)

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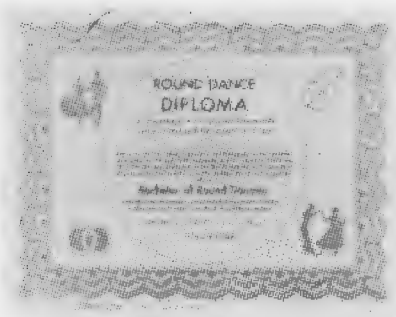
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Curley Custer—Hagerstown, Md.

SQUARE DANCE RHYTHMS came naturally to Curley Custer, who, first of all, has always enjoyed western style music and, second, used to be the leader of a traveling western string band, "Curley and the Ranch Boys". This was prior to World War II, which latter calamity broke up the group. It was with particular pleasure, then, that Curley heard again those favorite tunes when he and his wife, Ruthie, were introduced to square dancing in Hagerstown in 1956. They went to the first open square dance there, continued with the group which later formed a club, and became its first officers.

As Curley learned to dance, he also learned to call. In April, 1957, he purchased callers' equipment and began to call with such increasing skill that he became more and more in demand. He now calls regularly for three adult clubs which meet twice monthly and runs several beginners' classes each year for adults. He also calls for one children's club of over 100 active children and conducts one beginners' class for youngsters each year.

Curley travels considerably to call for out of town clubs, having called in 11 states along the eastern seaboard. He has been staff caller at Square Acres Institute in Massachusetts; Funstitutes in New York and the Blue Ridge

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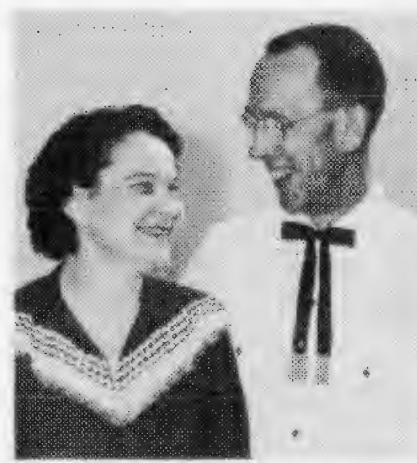
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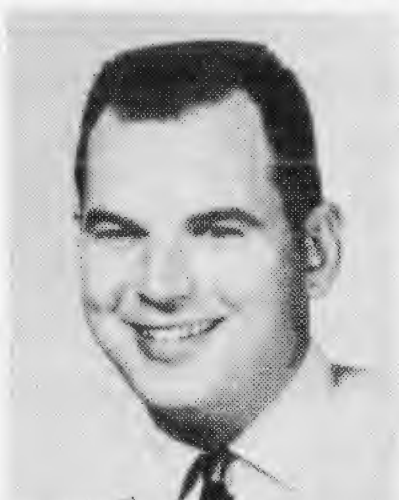


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THE NATIONAL SQUARE DANCE CONVENTION

A Statement of Purpose

IN JUNE, 1951, Cow Counties Hoedown Association in Riverside, California asked Carl Anderson to serve as Chairman of a committee to develop and present to their directors a plan for some type of large square dance festival. A series of meetings followed which showed the need for some type of convention to draw square dancers together and to acquaint the dancers with the differences in the style of dancing from all sections of the country. After weighing all factors, the Cow Counties Hoedown Association agreed to sponsor the First Annual National Square Dance Convention in 1952 and selected Carl Anderson as General Chairman. The first convention proved to be a big success and Kansas City was selected for the second convention. A new city has been selected each year and to date every National has been a success.

The National Square Dance Convention Executive Committee is made up of past Convention Chairmen who automatically become members of the National Committee at the time of his convention. All members serve without pay. Each member is assigned to a section of the United States to represent. He acts as publicity chairman in his area and encourages dancers to go to the National. He also assists any city in their bid for a National Convention. A National Director serves until they miss two consecutive conventions, without good cause. They are then dropped from the Committee and are not replaced.

Selection of Future Sites

The National Committee selects the new convention site two years hence at the current convention. Any city may bid for the National so long as their bid is sponsored by a square dancers' organization and is made on forms provided by the National Committee and submitted at least 90 days prior to the Convention. The bidding city also agrees to abide by a Statement of Policies for conducting a convention published by the National Committee.

After a Convention city has been selected, information from all past conventions is made available to their local committee, and their General Chairman is invited to meetings with

the National Committee, where all plans for the forthcoming conventions are discussed.

The local committee will contribute many thousands of hours in planning this huge affair. They are assisted by hundreds of volunteer workers, who also serve without pay, from every section of the country. Square and round dance callers and leaders do their share. Square dance publications, both large and small, print thousands of articles and keep the dancers informed. Exhibition groups spend many tedious hours in practice. Chambers of Commerce, newspapers, local and state governments, the general public and many, many more all add their efforts. An average convention would cost in excess of \$100,000 if everyone were paid. There would be no National Convention without the help and cooperation of these people. Past conventions have proven that costs to convention participants have been kept to a very minimum. This cooperation and volunteer services without pay have made this minimum cost possible. Past National Conventions have shown varying amounts of surplus which have generally been used for the promotion and betterment of square dancing in the areas in which the conventions have been held.

Everyone Benefits

All who contribute to the success of a convention realize some benefits. The local committee who perhaps does more work than all the other sources combined naturally benefit the most. Any financial gain goes to the sponsoring organization to be used for the promotion of square and round dancing. They have the honor of being host to the square dance world. Their city becomes better acquainted with square dancing and as a result many new dancers are acquired. In some convention cities, dancers have more than tripled. This growth helps local areas, the professional callers, square dance publications, clubs, associations, etc.

Professional callers who have dedicated their lives for the enjoyment of others are able to meet together to exchange ideas and discuss mutual problems. Many dancers become better acquainted with professional callers and as a result future bookings are obtained.

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new material, methods and ideas presented at the panels, workshops and discussion groups. Callers and instructors are invited to participate in the program.

The National provides a news item for square dance publications in which their readers are vitally interested. Exhibition groups have the thrill of being recognized and performing before thousands of people.

Many groups and individuals are responsible for the continued growth of our activity in which we believe the National Convention has

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played an important part. All of us working together will continue to promote the growth of square dancing.

*By Eddie Colin, Chairman
National Convention Executive Committee*

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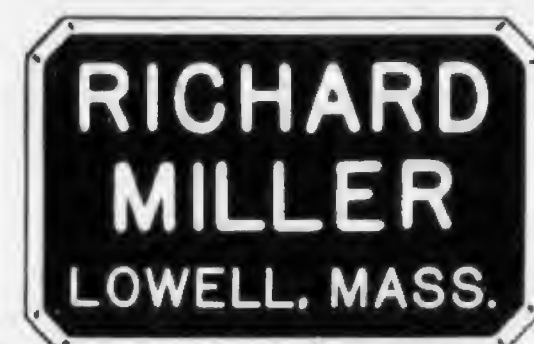
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Frank and Ruth are the sponsors of the Melody Mixers Round Dancers which club has a membership of 50. They have participated in teaching rounds at camps and festivals around the Kansas-Oklahoma-Arkansas area and have enjoyed attending several institutes where they sought new materials to bring home to their dancers.

Frank is a member of Topeka Callers' Assn.; Northeast Kansas Callers' Assn., Inc. and both are members of the Missouri Round Dance Assn., Inc. and the Kansas Round Dance Assn., Inc. At present Frank is serving as Vice-President of the Kansas Round Dance Assn., Inc., after having served two years as Director.

Ruth is a First Grade teacher and conducts

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rounds and squares as a noon activity at the school. Great interest and appreciation of this activity was expressed recently when 72 parents came to the school to watch the children dance.

The Lannings feel themselves particularly fortunate in that they have the co-operation of the square dance clubs and callers in their area to use the rounds which they are teaching to their groups. Ruth says, "Interest in round dancing begins at the square dance clubs."

(Ralph Page in Northern Junket, Keene, N.H., ... "Any dance federation or dance club that does nothing for the youth of today is a detriment and a hindrance to the whole square dance movement. We travel through this world but once. Let's do some constructive work with the younger people while we are passing through. It's a very rewarding experience, I can assure you. A little kindness and tolerance toward them will guarantee us plenty of square dancers for every tomorrow."

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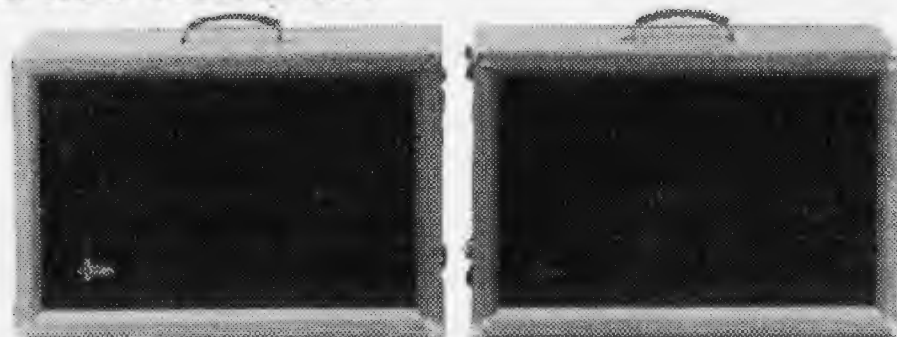
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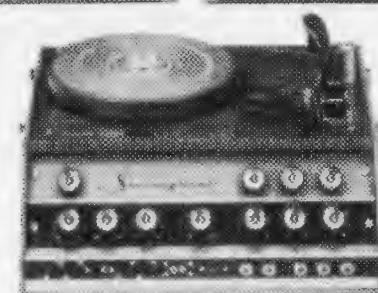
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(Continued from page 14)

Pecos Valley, and on to Santa Fe. The Bent's Fort branch of the trail followed the Arkansas River on into Colorado to Bent's Ford, near the present town of La Junta. There it bent southward up Timpas Creek toward Trinidad, and over Raton Pass to New Mexico, to join the main branch of the trail down in the vicinity of Fort Union or Wagon Mound, (Selmer Hovland's stomping ground, and also the stomping ground of his cattle). From Santa Fe, a trail led southward into Mexico, to Chihauhua.

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and southern parts of the country. At one point, when Texas was a Republic, I believe, (the only one of our states ever to have been in itself a Republic), a bunch of Texans decided to annex New Mexico, and a military expedition was sent against Santa Fe. You don't learn much about this in Texas history books, of course, but the Jaspers from the Lone Star State were soundly trounced and sent packing back to the mesquite. Zebulon Pike, in his explorations of the west, got a little too far south, was captured by Spanish-American forces out

of Santa Fe, and he and his entourage were trundled clear down to Chihuahua before the respective Departments of State attained a rapprochement. Rumor has it that Pike had some red-headed men in his party, and within a reasonable time following his unwilling trip to Mexico, some red-headed Indians and Spanish-Americans began to grow up along the Chihuahua trail.

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him. Just recently Marvin Shilling has made a record of the song on the MANCO label. Marvin's fine, effortless voice delivers the song very nicely, to a modern western accompaniment. The other side of the record is Badger Clark's border ballad, "Spanish Is The Loving Tongue," which Marvin has also put out as a straight instrumental on his Lightning S label. This is a very good, even, well-balanced plain waltz record, with the "Wednesday Night Waltz" on the other side. I presume you can get either record by writing Marvin Shilling, La Veta, Colorado. You'll probably hear of more songs recorded by ole Two-Gun. His voice and delivery make him a natural for western songs.

SANTA FE TRAIL

I saw her ride down the arroyo
 'Way back on the Arkansas sand.
 She had a smile like an acre of sunflowers,
 And a quirt in her little brown hand.
 She mounted her pinto so airy,
 She rode like she carried the mail;
 And her eyes near set fire to the prairie,
 'Way out on the Santa Fe Trail.

Chorus: Yo ho, yo ho,
 'Way out on the Santa Fe Trail.

I know of some gals on the border
 That I'd ride to El Paso to sight;
 I'm acquainted with high-flying orders,
 And I sometimes kiss some gals goodnight;
 But gosh, they're all fluffles and beadin',
 And drink fancy tea by the pail!
 I'm not used to that kind of stampedin',
 'Long side of the Santa Fe Trail.

Chorus: Yo ho, yo ho,
 'Long side of the Santa Fe Trail.

I don't know her name on the prairie.
 When you're huntin' one gal it's some wide;
 And it's shorter from Hell to Hillary
 Than it is on that Santa Fe ride;
 So I'll try to make Plummer's by sundown,
 Where camp can be made in a swale;
 Then I'll come on that gal with her pinto;
 She'll be camped by the Santa Fe Trail.

Chorus: Yo ho, yo ho,
 She'll be camped by the Santa Fe Trail.

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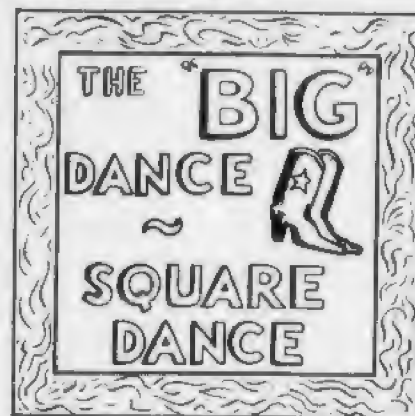
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MORE CALLERS' ASSOCIATIONS

Here are more leadership groups to add to the list run last month.

Ohio

Cleveland Area Callers' Assn. John Shaw, 12811 N. Parkway Dr., Cleveland 5, Ohio.

Callers' Assn. Cincinnati. Gus Bacher, 6624 Merwin, Cincinnati 24, Ohio.

Lima Callers' Assn. Don Zents, 718 Mackenzie Dr., Lima, Ohio.

Dayton Callers' Assn. Roy Ross, 6608 Dayton Xenia Rd., Dayton 32, Ohio.

Kentucky

Callers' Assn. Louisville. Ed Preslar, 1312 Southgate, Louisville, Ky.

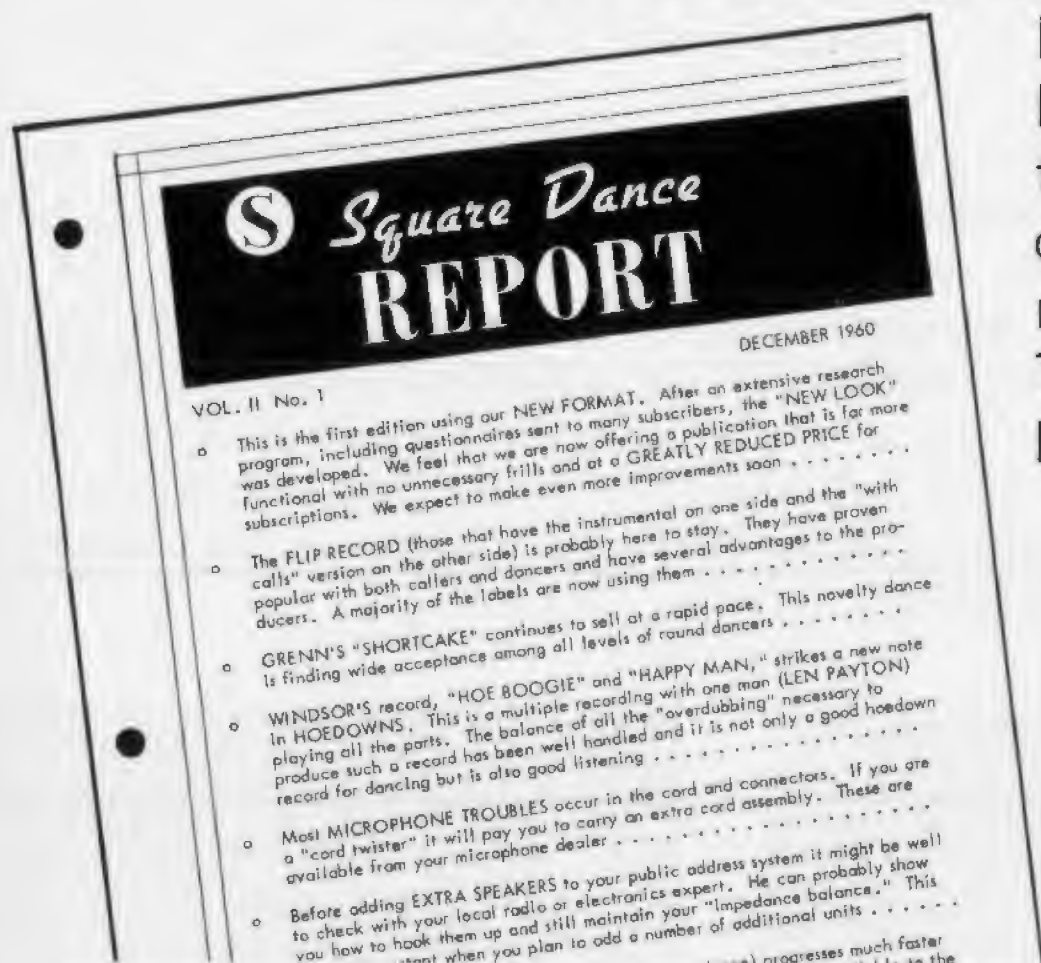
Virginia

Square Dance Council of Northern Virginia. Mac Parker, 918 N. Montana St., Arlington 5, Va.

CONVENTION FLASH!

The National Convention registration crew requests all registrants to the 10th National to be held in Detroit to be sure to fill in all three portions of the registration form before mailing. If the Participation portion or the Housing part of the form do not apply, "NONE" should be written across the face of that particular section to clear each committee. Thank You!

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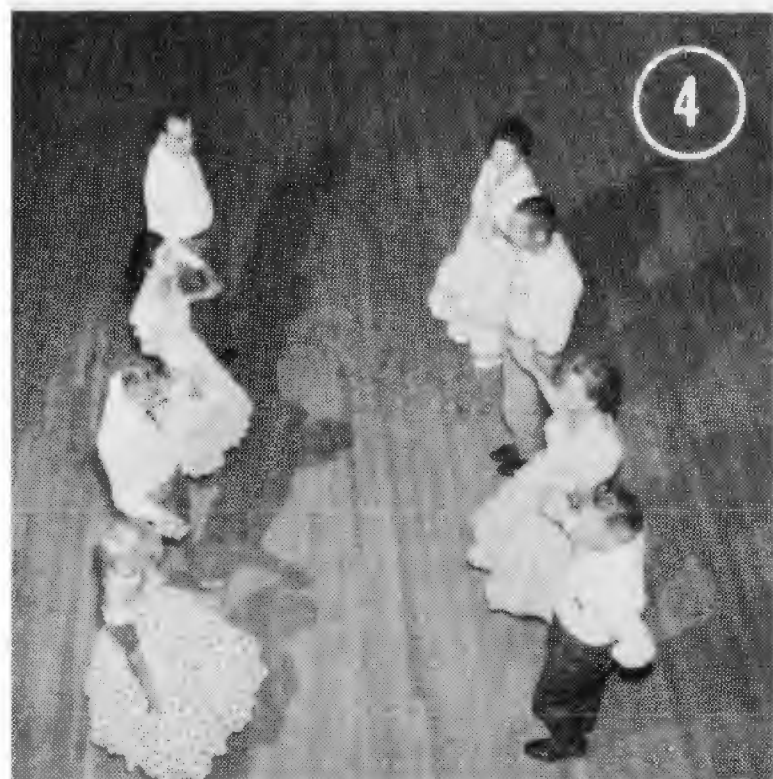
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WHAT MIGHT OTHERWISE be an effective candidate for a necessary basic the movement chosen this month slips on the important point of quick, audible identification. Automatic reaction to an accepted basic with the same initial sound pattern (Dixie Chain) serves to misdirect dancers rather than to cue them automatically into the desired pattern. The problem we face with similar sounding traditional figures like Do Si Do, Do Sa Do and Do Paso is in a way excusable, but present day inventors are in an excellent position to side-step this problem when naming their discoveries.

Checking on the movement itself we find that the callers' groups in Northern California, to name just one area, have decided to accept this movement as a basic. Here is its description:

DIXIE TWIRL

By Roy Watkins, Amarillo, Texas

Called from a line of four (facing the same direction). The center two people will make an arch. The person at the right end of the line moves forward and walks under the arch while the person at the left end walks forward and clockwise until both ends have traded places. The center two do a Frontier Whirl and the entire line ends facing in the opposite direction.

In the illustrated example the dancers in Route lines pass thru (1) and start a Dixie Twirl movement (2) with the girl at the right end of the line leading under the center's arch. At the same time the man at left end leads around (3) until the lines are again facing (4) having traded places. As you will note this is very similar in effect to a couple doing a Frontier Whirl (California Twirl).

As mentioned before, one of the pitfalls of the movement is that dancers could anticipate or misinterpret the call and start to do a Dixie Chain (5) across the lines. Equally disastrous and yet normal (6) is the tendency for the person at the end of the line (shown at X) to continue in her counter-clockwise direction and lead the line out of position. In addition Dixie Twirl is a "zero movement" which indicates that it actually accomplishes little. There are quite a number of ways to arrive at the same point with some of the simpler existing basics.



SECOND ANNUAL

Spring

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ROUND DANCE CLASSICS

In an attempt to establish a list of perennial classics in round dancing, Frank Hamilton initiated a questionnaire at his Round Dance Teachers' Institute at Bedford, Pa., last summer, in which he asked the representative group to name their 10 favorite waltzes and 10 favorite two-steps of the period up to July, 1959, making all of the dances at least one year old. Results were tabulated and a re-vote was taken on the 20 waltzes and 17 two-steps ranking highest in nominations.

The same "nominations" list was sent to 75 other round dance teachers in all areas and in alphabetical order, to prevent influence by the original vote. Both votes were then combined to give the results listed herewith.

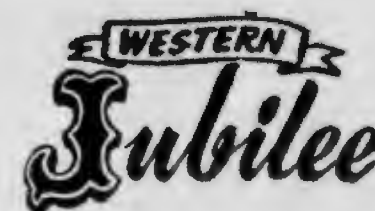
While it is recognized that no tabulation or list can be completely reliable since many newer teachers have never danced some of the fine old dances, still Hamilton feels that this listing is the closest approach yet to a representative and worthwhile list. All areas of the United States and Canada are represented in

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the 95 couples contacted, each of the latter active presently as round dance teachers.

The chosen dances are listed alphabetically, with the year of their release and their label also notated.

Waltzes: Blue Pacific '49 Windsor; Charmaine '55 Decca; Dreaming '56 Windsor; Drifting and Dreaming '59 Windsor; Hour Waltz '56 Sunny Hills; Lover's Waltz '56 Shaw; Mannita Waltz '56 Columbia, Windsor; Moonbeams '54 Shaw, Grenn; Naughty But Nice '56 Aqua; Neapolitan Waltz '53 Windsor,

Grenn; One Kiss '58 Sunny Hills; Seventh Heaven '55 Sunny Hills; Sorrento '58 Shaw; Star Waltz '58 Blue Star; Tammy '58 Sets in Order; Waltz of the Bells '49 Windsor, Shaw; Waltz Caress '59 Aqua; Waltz Romance '54 Aqua; Waltz Tenderly '59 Windsor; Waltz Together '54 Columbia, Grenn; Wishful Waltz '57 Sunny Hills.

Two-Steps: Black & White Rag '54 Sunny Hills; Champagne Time '57 Coral; Gadabout '57 Mercury; Getting to Know You '54 Decca; Glow Worm Windsor, Shaw; Happy Polka '55

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SQUARE GEM

Wilma Mangum of Blackfoot, Idaho, has an idea for the use of all those badges that square dancers accumulate, one place or another. She bought one of the currently popular handbags

of transparent plastic with a pretty flower between the plastic and the lining. Friend husband was pressed into service to pry the handle apart. Then Wilma removed the flower, pinned the badges to the lining and strong husband pinched the handle back over the bag and lining. This makes a lively "conversation piece," with badges from clubs, national conventions, Asilomar, etc., being both decorative and informative.

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\$1.75 each

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Sunday

9:30 to 11:30 A.M.

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S.I.O. X3116—I LOVE YOU TRULY/SOME OF THESE DAYS (rounds)

S.I.O. X3117—DAISY WALTZ, round with flip side for teaching



(Hoedown) Ethel/Daisetta (Blue Star 1559) Keys: G (Ethel); A (Daisetta), Tempos: 132.

We particularly enjoy the Blue Star hoe-downs and this pair joins a much used collection issued on this label. It's easy enough to say a hoedown is monotonous for part of the secret of its usability lies in its power to give just what is expected in the way of dependable beat and not distract the caller by an overpowering melody. Neither of these melodies are too familiar — not that that is important but they are pleasant and the beat and offbeat do provide a comfortable patter-call background.

(Hoedown) Big Brown Jug/The Devil Jumped Up (Sets in Order X2129) Keys: D (Jug); A (Devil), Tempos: 128 (Jug); 132 (Devil).

The feature of this instrumental will not be found in some unique musical styling for one of the sides (The Devil Jumped Up) is a remastering of an earlier release and Big Brown Jug, though newly made, is built on the familiar melody. The big difference is in the playing time. Very seldom, if ever, will a caller be able to call a normal length patter call in the 3 to 4 minutes provided on the average disc. The harried caller, tired of putting the needle back half way through the dance, and the frustrated dancer, unhappy at missing a few beats during this process, will be equally pleased that each side on this new release is extended to almost 6 minutes of playing time. The quality of the record is fine but it is the advantage of the extra length that will make this one welcome.

(Hoedown) Hoe-Boogie / Happy Man (Windsor 4184) Keys: G (Hoe); C (Happy); Tempos: 130.

Without a doubt there's enough already recorded in the way of usable patter-call accompaniment that if all of the record companies ceased releasing hoedowns there would be a sufficiency for a good long time. However, when we look toward variety as being one way of strengthening a dancer's interest we must admit that this new pair by Windsor more than fills the bill. These are turned out by one musician, playing several instruments and using

multiple recordings. The results are extraordinary. Hoe-Boogie will undoubtedly be the prime side. Although not all callers will be taken by this sort of thing, about 98% will want to try. We find that the volume can be built up considerably more on this than on the usual hoedown and that the dancers' reaction is good. The tendency will be to overplay this with the obvious result that the dancers will tire of it. If used once an evening, it may stay around. Happy Man is great but has a strong melody almost designed for a singing call or quadrille.

NEW RELEASES

BEL-MAR—#5015 The Wilder the Heart Beat, called by Buddy Sequeira, flip.

BLUE STAR—#1563 Swing Your Baby Now, called by Marshall Flippo, flip; #1564 Swing Her Easy, She Belongs to Me, called by Marshall Flippo, flip.

BOGAN — #1125 Everybody's Gonna Dance Tonight, called by Billy Lewis, flip; #1126 Singing Bye Bye Blues, Billy Lewis caller.

FLIP—#H-109 Total Stranger, called by Roy Holt, flip; #H-110 Up the River, called by Howard D. Pickle, flip.

GRENN—#12033 Kingston Town, called by Earl Johnston, flip; #12034 Friendship, called by Earl Johnston, flip.

LIGHTNING S—#602 I'd Like To Be, called by Tod Williams, flip; #505 Home Sweet Home, called by Marvin Shilling, flip.

LORE—#1005 Pierre / Buffalo Swing (hoe-downs); #1006 Lime House Blues, called by Max Engle; #1007 Midnight Waltz/Tailgate Bounce (rounds).

OLD TIMER—#8155 Roly Poly, called by Bill Castner, flip; #8156 Friendship Ring, called by Johnny and Bee Schultz/Arizona Traveler, called by Johnny Schultz; #8157 New Alabama Jubilee/My Little Girl, called by Cal Golden; #8158 Ragtime Annie/Light-foot Bill (hoedowns).

SETS IN ORDER—#F106 Peg O' My Heart, with calls by Lee Helsel, flip; #X3117 Daisy Waltz (round with flip side for teaching).

SHAW — #175/176 Sackett's Harbor, contra called by Don Armstrong, flip.

TOP—#25007 Steel Drivin' Man, called by Ray Bohn, flip; #25008 Land of My Dreams, called by Curley Custer, flip.

WINDSOR—#4185 Rock Island Ride, Mountain Mist (hoedowns).

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Called by CAL GOLDEN

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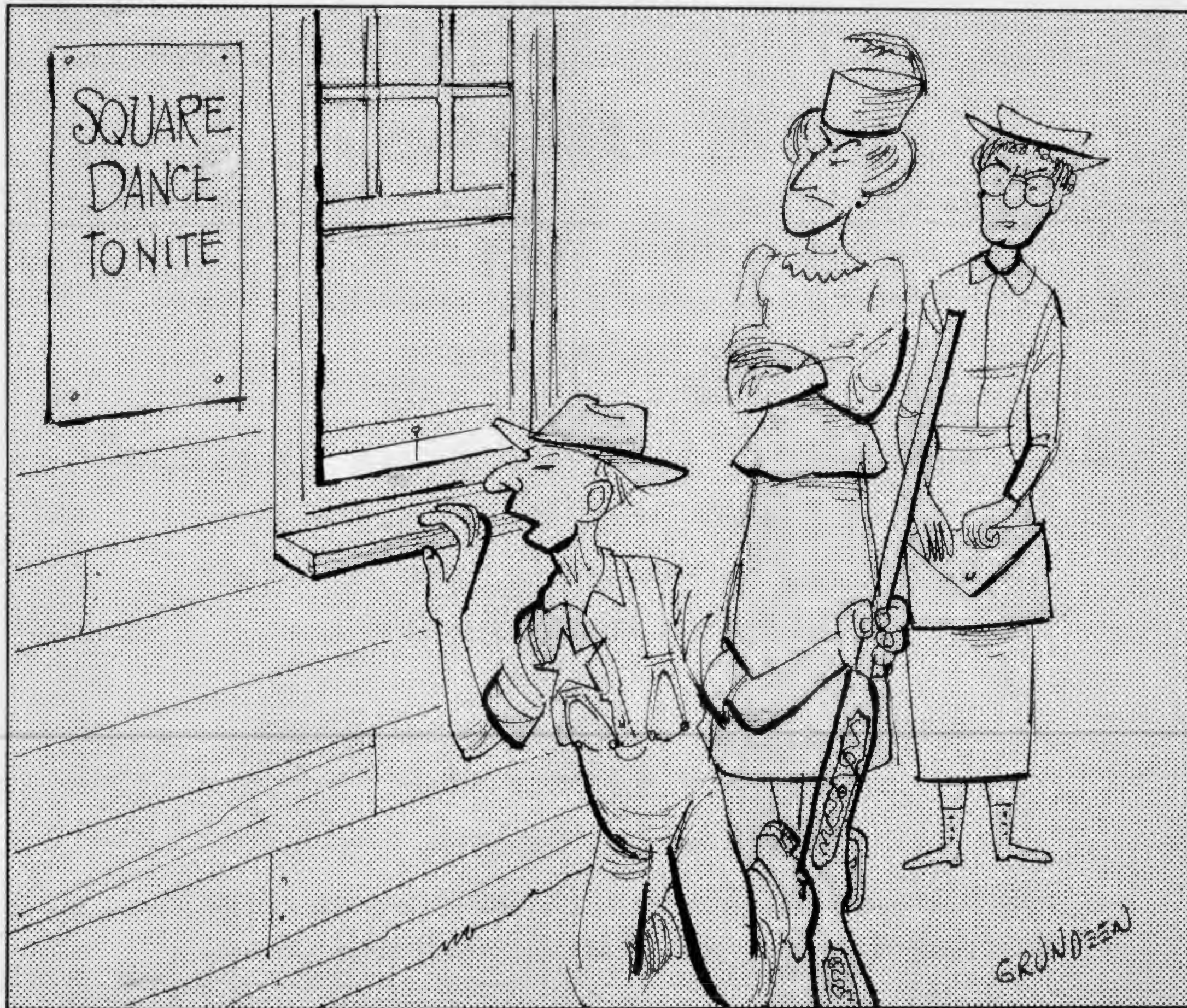
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